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THE PRIME MINISTER ON HIS WAY TO AMERICA TO MEET PRESIDENT HOOVER ON THE QUESTION OF NAVAL DISARMAMENT: MR. RAMSAY MACDONALD AND HIS DAUGHTER AT BOAT-DRILL.

Mr. Ramsay MacDonald left Southampton in the "Berengaria" on September 28 for his visit to the United States, to discuss naval disarmament with President Hoover, and for a subsequent tour in Canada. Heavy fog delayed the liner's start for an hour and a-half. The Prime Minister was accompanied by his daughter, Miss Ishbel MacDonald. They both attended a practice boat-drill, to which the passengers were summoned by siren blasts, before the ship

reached Cherbourg, and, according to routine, were instructed as to their station in case of emergency and the boat to which they were assigned. After the boat-drill they visited the aft deck, where cinematographers persuaded them to don their life-belts again and pose for a picture. The Premier and his daughter then went to the bridge, and conversed for some time with the captain of the "Berengaria," Sir Arthur Rostron.



By G. K. CHESTERTON.

WHAT puzzles me is that so many things which boast of being wild and free, which are even abused for being wild and free, are in reality rather snobbish, not to say slavish. All that sort of unconventionality seems to me a great deal too conventional. The most obvious and everyday example is the fuss about divorce; which is unfortunately a very everyday example. But the point of divorce is not that people are professing to be reckless, but that people are pretending to be respectable. The point of it is not in the parting of wives and husbands; which has unfortunately happened in various forms in nearly all the various lands and ages. The point of it is the covering of the disunion by the use of the old label of union. Many satirists in many periods have had occasion to note the domestic dissolution that seemed to threaten a social dissolution. Many have had occasion to strike the lyre and lament in the mournful language of Mr. Bentley's Ballade—

Rupert has bolted with the
children's nurse,
Claude has declared himself
an Infidel.

The peculiarity of the recent social tendency is that a visiting-card inscribed "Mr. and Mrs. Rupert" is carefully engraved, to cover the fact that the children's nurse is no longer looking after the children. The peculiarity of the position is not that Claude has proclaimed himself an Infidel; but that Claude has proclaimed himself a Christian with a higher and more purely spiritual religion, which is too exalted to believe in any creeds or sacraments, but which does permit him to remain an ordinary respectable Anglican parson—or possibly even an Anglican bishop.

In all these compromises, it seems to me that the chief feature is the saving of the ordinary social position of the persons involved; and to think first about such social position is not the act of a sceptic but simply of a snob. What matters to a man with a free intelligence is what the man and woman are actually doing, or what the parson or bishop is actually teaching. Whether in the one case somebody gets a new wedding-ring, or in the other case retains an old dog-collar, is surely a matter comparatively conventional. Yet it is at the back of nearly all the pleas for freedom, which profess to be pleas for unconventionality. But there are a great many other examples of this curious contradiction with relation to convention. It appears not only in the manners, but in the language, and especially the slang, of society. And in nothing is the new world more really inconsistent than in its favourite talk about candour and realism and running about naked, and generally what it calls "facing the facts of nature."

For instance; there was a time when it was customary to call a father a father; which seems to me a very normal example of calling a spade a spade. There were, of course, many variations, both formal and familiar, in different times and communities. But most men have used a language as ancient and traditional as that of Esau when he cried aloud, "Hast thou not a blessing for me, O my father?" Now as far as I can discover from the social authorities who tell us all about the Rising Generation and

the Bright Young Things, it appears to be considered a mark of advanced intelligence to call your father a bean or a scream, or possibly Tom, Dick, and Harry, in reference (or without reference) to his Christian name. Broadly speaking, the parent of the progressive age appears to answer to "Hi!" or to any loud cry; and it seems to be considered in itself a proof of progress that the cries are very loud indeed. But loud cries do not make any difference to logic; and in this case the logic is all the other way. It is obvious to me that calling the old gentleman "father" is facing the facts of nature. It is

ignore it in favour of things much more superficial and trivial; the mere society slang or fashion of the passing moment. It is, in fact, to think the rules of the Empire Club more important than the laws of Nature. That does not strike me as being natural; to say nothing of being naked. That does not impress me as being realistic, but rather as being ready to go through any sort of antics than face a reality.

There are, indeed, human and historic aspects of this problem, which would in any case be rather too real for our realists to understand. The truth is that traditional humanity has always felt these natural facts to be so real that they were best expressed in some sort of ritual. Talking about them in detail did (and does) very little good; but recognising them in conduct and courtesy and the very carriage of the body made all men feel sane and near to nature. Men were ceremonial towards their fathers and mothers, just as they were ceremonial about the harvest or the ploughing of the ground or the scattering of the seed. They were ceremonial about these things because these things were so very real; because they are the most real of all realities. They are the things by which we live and without which we die. In the same way, their gleams of simple intelligence enabled them to perceive that their parents were things without which they would never have been alive. The recognition of that fact is entirely realistic, not to say scientific; but the best recognition of it has always been in gesture and artistic form. It has been what I, for one, should unhesitatingly describe as good form.

There are some of the innovators whom I should not expect to understand what is meant by good form. They are far too much tied to convention to understand ritual. They cannot even understand courtesy, so long as the convention of the moment is a convention of discourtesy. But these deplorable people are very rare in any generation; and the majority of the young are doubtless what they always were; and no more than normally disposed to desert normality for the sake of novelty. The trouble is that very few people encourage them really to think about these things, or thrash them out in any intelligent fashion. They are sometimes blamed for not following the conventions of the last generation; to which the obvious answer is that they

are following the conventions of this generation. The real trouble is that they are following the conventions far too much. As they have no defence against their fathers except a new fashion, so they will have no defence against their sons except an old fashion. The habit of uttering loud cries (of which I am a warm and enthusiastic supporter) can seldom be carried on absolutely continuously to the age of sixty, without any pause for rest or refreshment; and what is wanted here is not only a pause for refreshment but for reflection. There is a great deal to be said for rapidity; but it is not especially a good way of grasping reality. People merely going the pace, in any age, have generally missed everything except the most artificial and external costume and custom of that age. Men need to walk a little slower to look at the earth and to face the facts of nature.

Tutankhamen's Weapons.

A SERIES OF THE GREATEST HISTORICAL INTEREST DEALING WITH THE WEAPONS, OFFENSIVE AND DEFENSIVE, OF THE BOY KING.

IN our next issue, dated October 12, we shall continue the series of articles and photographs dealing with the treasures of the Tomb of Tutankhamen. Historically and even artistically, the new material will be to many people the most interesting section of any dealing with the wonderfully complete results of the great discovery by Mr. Howard Carter and Lord Carnarvon. For the very complete collection of weapons, which includes types previously unknown, cannot fail to add to the knowledge of the habits of the Egyptians of the New Empire in War and in Peace.

Mr. Howard Carter in an interview describes these weapons very lucidly and calls especial attention to—

THE KING'S SINGLE-STICKS. The first hitherto discovered in Egypt. These single-sticks, with their beautiful gold-work "guards," are analogous to those in use in Europe from mediæval times to the present day.

THE UNIQUE FALCHIONS OF THE BOY KING. Remarkable weapons which may be the prototype of the Oriental scimitar.

THE COMPLETE SET OF ARROWS, of various lengths and shapes for Sport and War.

THE SET OF "RETURN" AND "NON-RETURN" BOOMERANGS, which may be compared with the familiar boomerangs of the Australian aborigines.

THE DIFFERENT TYPES OF BOWS. THE CLUBS, of polished wood in the form of falchions and cudgels. THE WAR SHIELDS, covered with antelope hide and cheetah skin.

THE BEAUTIFUL CEREMONIAL SHIELD, heraldic in design and of open-work wood-gilt.

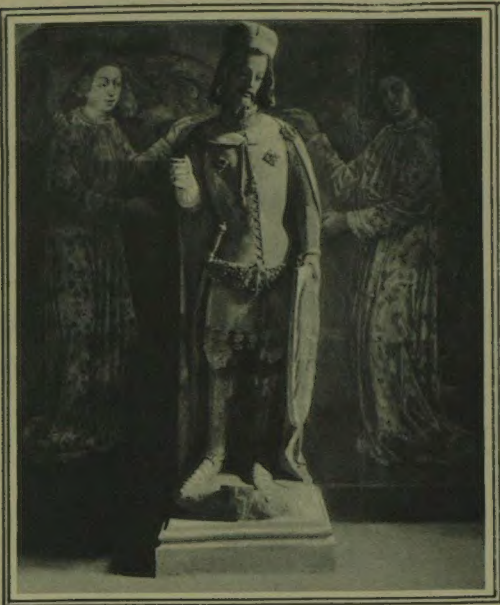
None of the objects detailed here has been previously published. Readers who are not already subscribers and who are interested in our series dealing with Tutankhamen's Tomb should order immediately from their newsagents or from *The Illustrated London News* Publishing Office, Inveresk House, 346, Strand, W.C.2. The price of a subscription to *The Illustrated London News* which will ensure the receipt of future issues, each one of which will contain articles of the greatest importance, is as follows:—

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also obvious that calling him "bean" is not facing the facts of nature. It is, so far as that example is concerned, perhaps merely weaving a graceful fairy-tale to cover the facts of nature. It is gracefully pretending for a moment that the Heavy Father is an elf of the dimensions of Moth and Mustard-Seed, capable of concealing himself in the green hood of the bean. But that is a digression without being in any way an exception. The general truth obviously is that all these phrases that evade the family relation do therefore evade the facts of life. You may call your father Tom as if he were a total stranger from Australia, whom you had come rather to like at the Empire Club; but in that case it is you who are indulging in a fiction, and ultimately in a convention. The real facts of your relation are rather more remarkable; and to ignore them is to ignore something at once natural and notable. And it is to

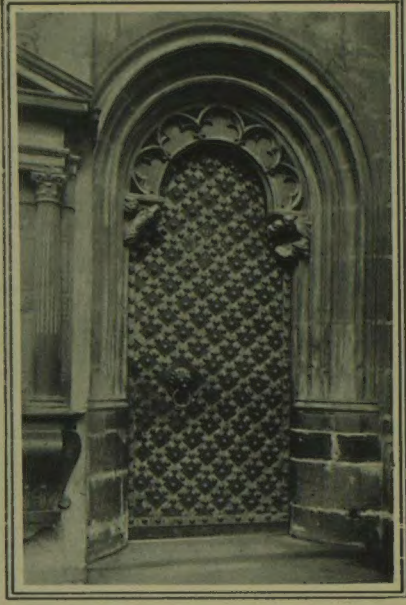
THE MILLENARY OF GOOD KING WENCESLAS: RELICS OF CZECHOSLOVAKIA'S SAINT.



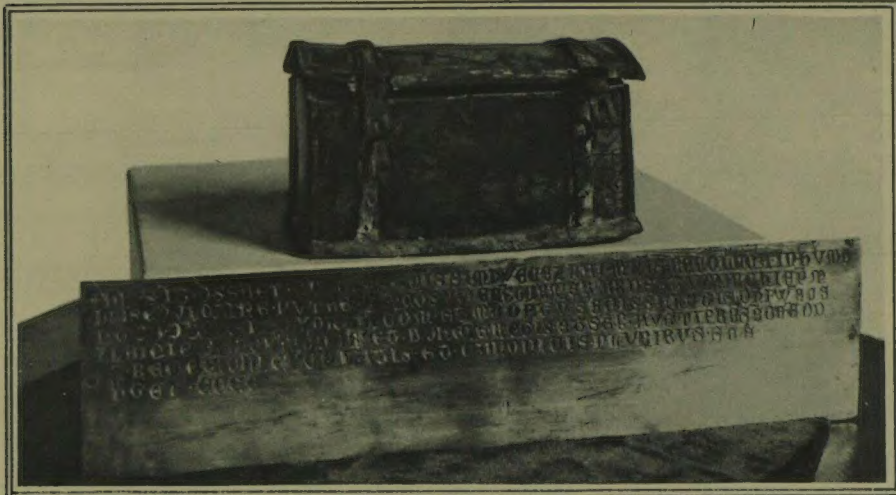
PATRON SAINT OF BOHEMIA, AND NOW OF CZECHOSLOVAKIA: ST. WENCESLAS—A STATUE BY PETER PARLER (FOURTEENTH CENTURY) AT PRAGUE.



CROWNED, DURING THE RECENT CELEBRATIONS AT PRAGUE, WITH A GOLD DIADEM PRESENTED BY CZECHS LIVING IN AMERICA: THE COMPLETE SKULL OF ST. WENCESLAS, THE GOOD KING OF BOHEMIA.

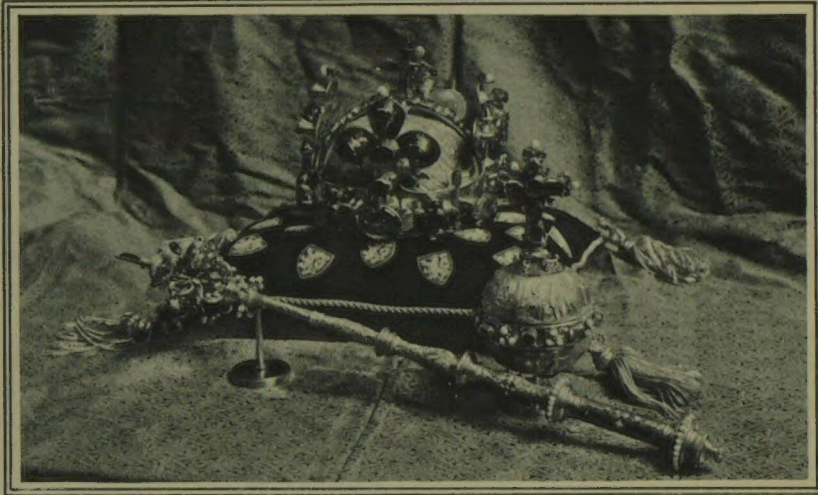


SHOWING THE RING TO WHICH WENCESLAS CLUNG WHEN SLAIN BY HIS BROTHER: THE DOOR OF A CHAPEL.



RELICS OF WENCESLAS: (ABOVE) A RENAISSANCE CASKET CONTAINING HIS REMAINS; (BELOW) AN INSCRIBED SILVER TABLET FROM HIS TOMB.

The celebrations of the thousandth anniversary of the accession of St. Wenceslas, king and patron saint of Bohemia (now Czechoslovakia), have been proceeding throughout the summer. They reached a climax in Prague on September 28, when the Cathedral of St. Vitus, begun seven centuries ago by the Emperor Charles IV. (on the site of a small church built by Wenceslas himself), and only



THE CROWN JEWELS OF OLD BOHEMIA: HISTORIC REGALIA, ON VIEW DURING THE CELEBRATIONS, WHICH ATTRACTED GREAT THROGS OF VISITORS.

recently completed, was solemnly consecrated by the Archbishop of Prague. The anthem of Wenceslas was sung by thousands of Croats, and High Mass was followed by the crowning of the skull of Wenceslas with a gold diadem presented by Czechs in America. Wenceslas became King of Bohemia in 928. His good deeds inspired the famous carol. On Sept. 28, 935, he was murdered by his brother, Boleslav.

THE MILLENARY OF CROATIAN CIVILISATION: A YUGO-SLAV CHAMPION COMMEMORATED.



THE COLOSSAL STATUE, BY MESHTROVITCH, OF BISHOP GREGORY OF NIN: A 24-FT.-HIGH BRONZE FIGURE RECENTLY UNVEILED AT SPLIT (SPALATO) IN THE CATHEDRAL FORECOURT WITHIN DIOCLETIAN'S VAST PALACE.

A colossal bronze statue (24 ft. high) of Bishop Gregory of Nin, by the famous sculptor, Meshtrovitch, was unveiled at Split (Spalato), on September 29, to mark the thousandth anniversary of Croatian civilisation. The statue stands in front of the Cathedral, which, together with the Old Town, is entirely contained within

the vast Palace of Diocletian. St. Gregory was the first to translate the Scriptures into the Slav tongue, and to introduce it into church services. He is regarded as the earliest champion of Yugo-Slav nationalism. The statue, considered one of Meshtrovitch's finest works, shows the saint preaching, and holding the Bible before him.

New Treasures from Tutankhamen's Tomb.

FOURTH SERIES—The Boy-King's Gaming-Boards, Ostrich-Feather Fans, and Sceptre.

In previous issues (those of July 6 and 20 and Aug. 3 this year) we have illustrated and described a number of new treasures from Tutankhamen's Tomb, discovered by Mr. Howard Carter, the famous Egyptologist, when clearing the store-room known as the Annexe. We now present a further series of photographs from the same source, with descriptive details given by Mr. Carter in the course of conversation. Discussing the objects illustrated in this number, he said:

AMONG the medley of material found in the Annexe, comprising oils, unguents, wines and foodstuffs, household chattels and funerary objects, toys, arms of offence and defence, we also find games for diversion both for the house and in portable form for the pocket.

Various parts of these games were found scattered about the floor, and even portions of them in the Antechamber. The largest and most important of the game-boxes (Fig. 1, page 577) rests upon a neatly-made black ebony stand, made like a small stool upon a sledge, having the 'cushions' and claws of the feet embellished with gold. The game-board—or rather, by its being purely a game of hazard, the gaming-board—is also of ebony, but faced with ivory, of a rectangular oblong shape, divided into thirty equal squares so arranged as to form ten by three—the three rows of ten squares being along its long axis (Fig. 2, page 577). To each game there were ten playing-pieces, like pawns in chess, coloured black and white—i.e., five for each opponent, which were played with complicated chances denoted either by a kind of dice in the form of knuckle-bones or small black and white throwing-sticks (illustrated on this page), to which different values were attached according to the manner of their fall. The contest played was obviously an early form of, and allied to, the modern Arab game called 'el tab el seega,' played all over the Near East—a play of chance from which I have been able to solve the principles of these ancient forerunners. They were played according to set rules, but were decided by luck, and, although they involved little or no skill, they nevertheless afforded an amusing and exciting pastime.

"I would even go so far as to say (continued Mr. Howard Carter) that the modern games of skill, like the Eastern 'seega,' or draughts and chess, were in all probability evolved from games of hazard such as we find from time to time in ancient Egyptian tombs, and so well represented in this burial. These gaming-boards or boxes have almost invariably each two forms of the game: the three by ten on the top, already mentioned, and three by four with an approach of eight squares on the bottom. The playing-pieces (pawns) of the large household example (Fig. 1 page 577) are missing; they were probably of gold and silver and were consequently stolen in ancient times. The smaller specimens (Fig. 2, page 577), being of ivory, had little value in the eyes of the metal-robbars—thus we find them complete.

"There were also (Mr. Carter went on to say) a number of ostrich-feather fans, recalling the *flabella* still used in Papal processions at Rome, such as you will see in your illustration of his Holiness the Pope in the Eucharistic Procession (*Illustrated London News*, Aug. 3, 1929, page 205). These Egyptian fans

(illustrated on pages 578 and 579), like the Pontifical *flabella*, were carried by grooms-in-waiting in Pharaonic processions or were held beside the throne, and were always on either side of, or immediately behind, the King. In fact, the title 'Fan-bearer on the Right (or Left) side of his Majesty' was considered one of the highest offices among the Court officials. The long-handled fans of this form, from their early

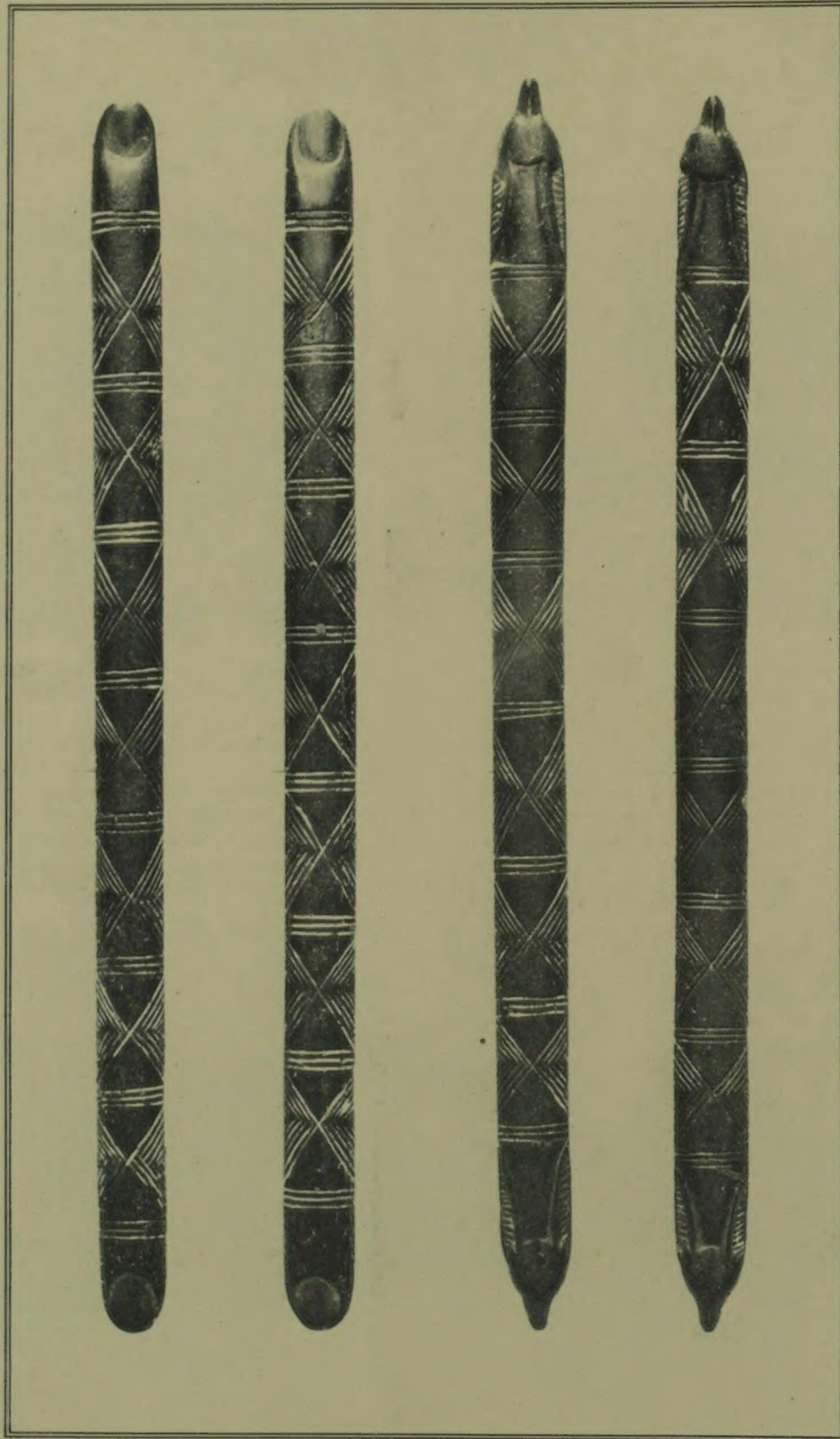
feather fan. Another name for the flabellate type was *sryt*, meaning ' (Military) Standard,' which indicates a further use of this very decorative and, as I believe, the royal form of the *flabellum*.

"Unfortunately," continued Mr. Carter, "the ostrich-feathers of all these fans were so decayed that only in a few cases the shafts of the feathers remained, and they again were in such a parlous condition that it was next to impossible to preserve them. However, there were sufficient remains (see Fig. 3, page 579) to show us that the flabellate or palmate tops of the fan-stocks, into which the quills were fixed, once held forty-eight feathers—i.e., twenty-four on each side—and that the shafts of the feathers had been stripped of their 'vanes' for a short distance above the quills, so that a short portion of the bare shafts was visible like radii, and thus must have resembled the radiating framework (sticks) of the modern folding fan.

"The fan-stocks—or handles of the fans—vary from two to five feet in length, and they comprise a '*capitulum*' in the shape of a papyrus umbel and *calices*, stem, and end with a knob in the form of an inverted papyrus umbel or *corolla* of the lotus, also with *calices*. They are made of either solid ivory, carved and stained (Fig. 1 (left) page 578), or of ebony veneered with decorative barks (Fig. 1 (right) page 578), or of engraved and embossed sheet-gold upon a wooden core" (Fig. 2 (extreme left) page 578).

Changing the subject at this point, Mr. Howard Carter proceeded: "Another very interesting and unique specimen discovered in this Annexe was one of the King's sceptres (Figs. 4 and 5, pages 578 and 579). It is difficult to comprehend why such a sacred object should be in a store-room of this kind, and not where one would have expected it to be—among similar insignia in the Treasury (the Innermost Recess). The only explanation that I can suggest is that either the plunderers cast it into the Annexe owing to some misgivings in stealing it, or that it belonged to a complete outfit including the garments pertaining to religious ceremonies—such as rites in which the King controlled the principal parts—that were originally deposited in one of the many caskets found in this chamber. The latter solution is perhaps the most probable, for a ceremonial adze belonging to ceremonies before the dead, and a ritualistic sickle for reaping in the Elysian Fields, were also discovered among that heterogeneous mixture of objects strewn all over the floor of the Annexe.

"The sceptre," Mr. Carter added, in conclusion, "is known under several names, and I believe always as a staff or symbol of authority. As the *kherp*-sceptre it was used in connection with offerings, a fact which the decoration on one side of the 'blade' (Fig. 5, page 578) clearly indicates. It is about twenty-one inches in length; it is made of thick sheet-gold upon a wooden core, and is embossed and inlaid; the tip and '*capitulum*,' the two ends of the shaft (Fig. 5, pages 578 and 579), are richly embellished with (Egyptian) *cloisonné*-work. The inscription upon one side of the 'blade' (Fig. 4, page 579) reads: 'The beautiful God, beloved, dazzling of face like the Aten, when it shines, The Son of Amen, Tut-ankh-Amen,' which is of interest as it suggests a compromise between the Aten and Amen creeds."



ACCESSORIES TO TUTANKHAMEN'S GAMING-BOARD: BLACK AND WHITE THROWING-STICKS USED LIKE DICE AND HAVING DIFFERENT VALUES ACCORDING TO THE MANNER OF THEIR FALL.

The gaming-board to which these throwing-sticks belong is illustrated on page 577, where it will be seen that knuckle-bones were also used as dice.

Photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.)

Egyptian name, *shwt* (meaning 'shadow' or 'shade') were probably intended more as sunshades than for agitating the air, although, manifestly, they could have been, and were, used for both purposes. Curiously enough, the hieroglyphic ideogram or determinative of the Egyptian word *tay khw* ('fan-bearer') shows a similar stock to these examples, but without the flabellate top and with only one ostrich-feather, of which form we find no example in this tomb. It may be that commoners were only allowed the one-

gold upon a wooden core, and is embossed and inlaid; the tip and '*capitulum*,' the two ends of the shaft (Fig. 5, pages 578 and 579), are richly embellished with (Egyptian) *cloisonné*-work. The inscription upon one side of the 'blade' (Fig. 4, page 579) reads: 'The beautiful God, beloved, dazzling of face like the Aten, when it shines, The Son of Amen, Tut-ankh-Amen,' which is of interest as it suggests a compromise between the Aten and Amen creeds."

TUTANKHAMEN'S "CHESSBOARD": A GAME OF CHANCE PLAYED WITH "DICE."

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)

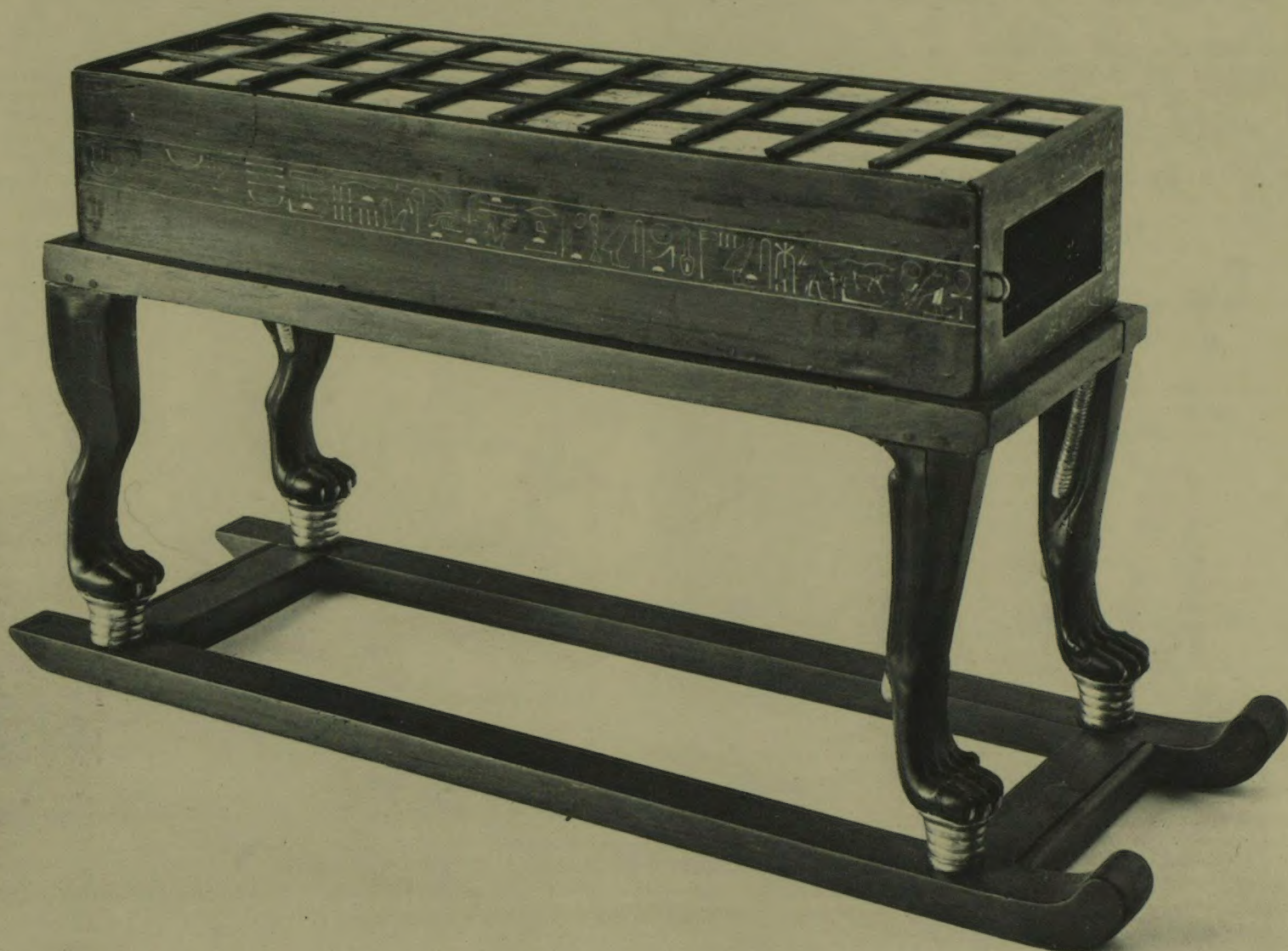


FIG. 1. THE LARGEST OF TUTANKHAMEN'S GAMING-BOARDS, FOUND IN THE ANNEXE OF HIS TOMB: AN OBLONG BOX (INSCRIBED ALONG THE SIDE AND DIVIDED INTO SQUARES ON TOP) RESTING ON A BLACK EBONY STAND OF SLEDGE-LIKE FORM, WITH THE "CUSHIONS" AND CLAWS OF THE FEET EMBELLISHED IN GOLD.

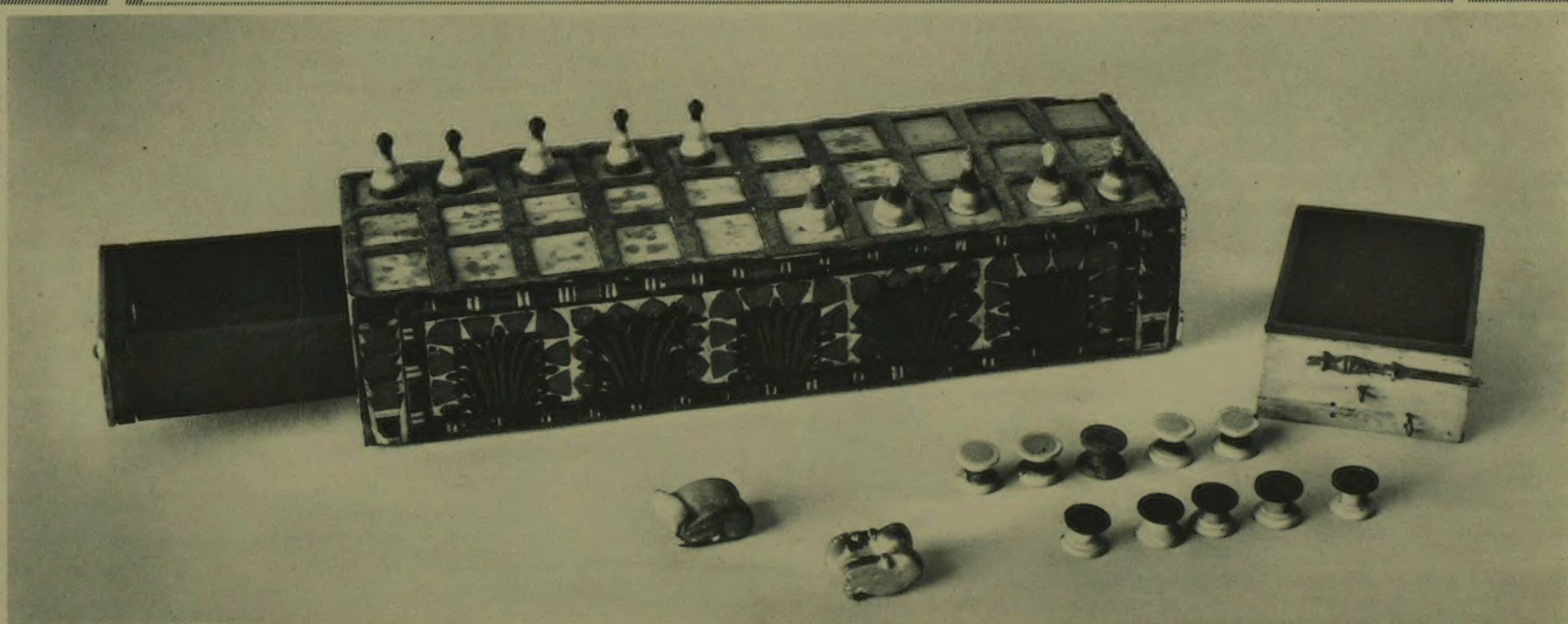


FIG. 2. WITH TEN PIECES FOR EACH PLAYER, COLOURED BLACK AND WHITE, AS IN CHESS, AND SOME RESEMBLING CHESS PAWNS, BUT MOVED BY "DICING" WITH THE TWO KNUCKLE-BONES (HERE SHOWN) AND THROWING-STICKS (ILLUSTRATED ON PAGE 576): ONE OF THE SMALLER GAMING-BOARDS FROM TUTANKHAMEN'S TOMB—A PROTOTYPE OF THE ARAB GAME OF *SEEGA*.

In Tutankhamen's time (about 1350 B.C.) the gaming-board, as these photographs show, had assumed an elaborate and highly finished character. We do not know, of course, whether the young King played for high stakes, or whether he played only "for love," but anyhow it is a fascinating thought to picture him at these boards, with perhaps his comely young Queen as his opponent, amusing himself in some Egyptian palace just about 3280 years ago. The details of the game, as explained to us by Mr. Howard Carter, are given in the article on page 576. He tells us that it is obviously an early form of the modern Arab game called

seega, which is played all over the Near East; and that, though it was a game of chance in Tutankhamen's time, from it may have been evolved the modern games of skill such as chess and draughts. As played by Tutankhamen, it resembles chess only in so far as the board is divided into squares and has an equal number of pieces (ten) for each of the two players, differentiated in colour (black and white). Half of the pieces strongly resemble chess pawns. One type of board has thirty squares, arranged ten by three. The moves were determined by "dicing" with knuckle-bones and throwing-sticks illustrated on page 576.

TUTANKHAMEN'S OSTRICH-FEATHER FANS, LIKE "FLABELLA" AND A SCEPTRE: RELICS OF PHARAONIC STATE.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



FIG. 1. ORIGINALLY FRINGED WITH OSTRICH-FEATHERS, LIKE THE *FLABELLA* BORN IN PAPAL PROCESSIONS AT ROME: TWO OF TUTANKHAMEN'S FAN-HANDLES—(LEFT) IVORY CARVED AND STAINED; (RIGHT) EBONY VENEERED WITH BARK.

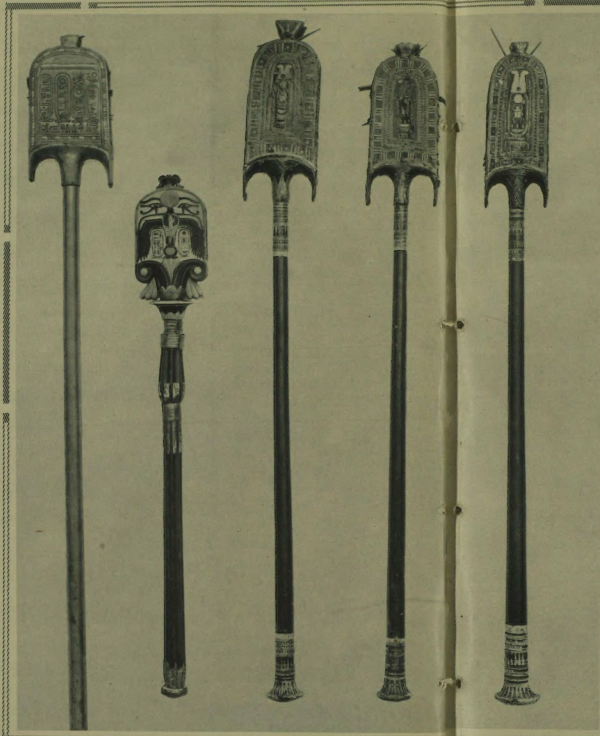


FIG. 2. AS BORN BY THE ROYAL FAN-BEARERS IN PHARAONIC PROCESSIONS: FIVE STOCKS, OR HANDLES, OF TUTANKHAMEN'S OSTRICH-FEATHER FANS, INCLUDING (ON THE EXTREME LEFT) ONE MADE OF ENGRAVED IVORY, AND EMBOSSED SHEET-GOLD ON A WOODEN CORE.



FIG. 3. SHOWING THAT THE FLABELLATE TOPS OF THE FAN-STOCKS HELD FORTY-EIGHT FEATHERS, AND RESEMBLED THE FRAME OF A MODERN FOLDING FAN: ONE OF TUTANKHAMEN'S OSTRICH-FEATHER FANS *IN SITU*, AS FOUND, AMONG A PILE OF OBJECTS IN THE ANNEX.

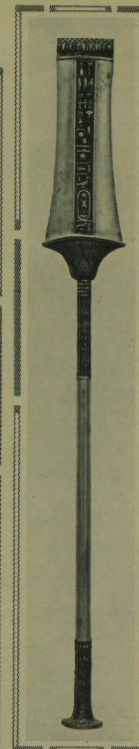


FIG. 4. INSCRIBED "THE BEAUTIFUL GOD, BELOVED, DAZZLING OF FACE LIKE THE ATEN WHEN IT SHINES, THE SON OF AMEN, TUT-ANKH-AMEN": A UNIQUE SCEPTRE.

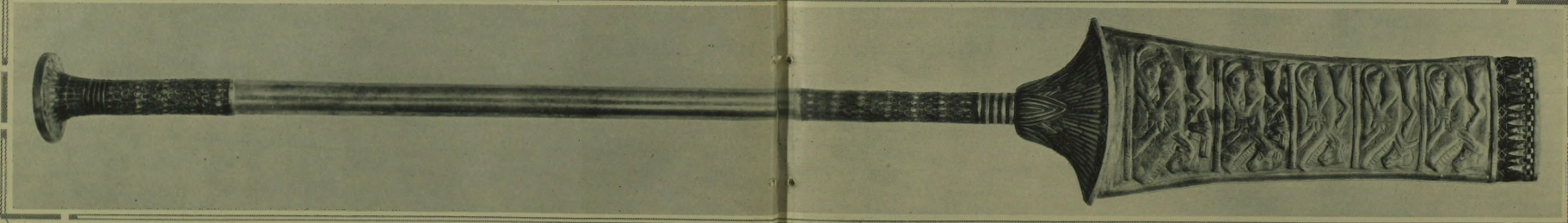
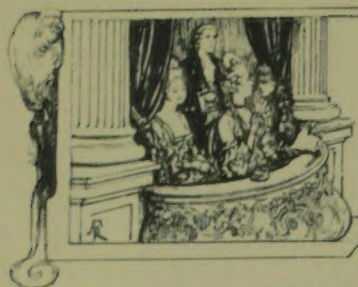


FIG. 5. A SACRED EMBLEM OF UNIQUE INTEREST, WHOSE PRESENCE IN THE STORE-ROOM, INSTEAD OF AMONG OTHER REGALIA, WAS A MYSTERY: A 21-INCH SCEPTRE OF THICK SHEET-GOLD (ON A WOODEN CORE) EMBOSSED AND INLAID, BOTH ENDS EMBELLISHED WITH CLOISONNÉ-WORK, AND THE BLADE BEARING HIEROGLYPHS. IT PROBABLY BELONGED TO A COMPLETE OUTFIT FOR TUTANKHAMEN'S USE IN RELIGIOUS CEREMONIES.

Among the most remarkable objects found in the Annexe, or store-room, of Tutankhamen's Tomb were the sceptre and ostrich-feather fan-handles shown in the above illustrations. Mr. Howard Carter's description of them, as given in conversation with one of our representatives, is quoted in our article on page 576 of this number. He pointed out that the fans, in their original form complete with ostrich-feathers attached, resemble the *flabella* which are still used in Papal processions at Rome, and in ancient Egypt were similarly carried in Pharaonic processions, or held beside the throne, by grooms-in-waiting, standing one on either side or immediately behind the King. The title of "Fan-bearer on the Right (or Left) of his Majesty" was regarded as one of the highest offices at a Pharaoh's Court. These long-handled fans, Mr. Carter thinks, were used rather as sunshades than for the ordinary purpose of a fan, to agitate the air. Unfortunately, the ostrich-feathers of all the fans had so decayed, in the course of over 3000 years, that it was practically impossible to preserve them. As

seen in Fig. 3 above, however, enough remained to show that the flabellate tops of the handles, into which the quills were fastened, once held forty-eight feathers—twenty-four on each side. The shafts of the feathers had been stripped of their "vanes" at the lower ends, so that they resembled the radiating framework of a modern folding fan. The handles vary from 2 ft. to 5 ft. in length, and are made of ivory or ebony; sometimes of sheet-gold on wood, as in that seen on the extreme left in Fig. 2. The upper ends are highly decorated.—The sceptre here illustrated (one of several possessed by Tutankhamen) was described by Mr. Carter as a very interesting and unique specimen. It is about 21 inches long and made of thick sheet-gold on a wooden core. One side of the blade (Fig. 4) bears an inscription (quoted above), and the other side (Fig. 5) has decoration indicating that it was used in connection with ceremonial offerings. Why such a sacred object should have been relegated to a store-room, instead of being placed among other regalia, was something of a mystery.



The World of the Theatre.

By J. T. GREIN.



A RELIC OF CHARLES PEACE.—A RUSSIAN ON OUR TCHEHOV PLAYERS.

I WAS discussing the remarkable play on Charles Peace, by Mr. Percy (which is now, as I anticipated, beating records at the Ambassadors) with Mr. Frederick Mead, the venerable and revered magistrate at Marlborough Street, at whose court for many years I have studied the Theatre of the World in order to correct, adjust, or sharpen my focus in the World of the Theatre. The learned magistrate, who, with his marvellous memory, remembers every detail of the trial as if it had taken place yesterday, suddenly said: "I have a curious relic of Charles Peace which I think would interest your readers now that 'Charley' is the wicked man of the hour. Years ago there was a curious old gentleman called William Onion. He was one of my regular customers, for he loved his cups. He was also a poet, and from time to time he was in the habit of calling on the magistrates, not by constraint, but as a compliment to show how well he was doing, and to hand to them a kind of thank-offering in the shape of a poem, which, to the delight of the old man, was then read aloud from the Bench, and often quoted in full in the newspapers. He was a character, old Onion, and for a time as famous as the Laureate himself. I have seen him in, or in front of, the dock; I have heard him recite; and I, with many others, greatly enjoyed the doggerel in which he glorified Britain's Empire and sons." He was also a keen autograph-hunter, and generally carried in his pocket a bundle of letters, mainly from magistrates acknowledging his effusions, or congratulating him on his span of sobriety, of which he was very proud.

In those days, Mr. Mead was sitting at the Thames Police Court, and one morning Bill Onion appeared, beaming, before the Bench, and, after bowing to the magistrate and reporting good health and behaviour, he asked him to accept the last letter of Charles Peace which he (Onion), for the benefit of his friends and patrons, had had printed as a souvenir. It was this precious document which Mr. Mead suddenly remembered and delved up from his library. It is all the more remarkable since it substantiates the

I have endeavoured, as far as I can, to take the instructions you gave me. You say that you have been in prison. I also have been in prison for seventeen years,



"JEW SÜSS" DRAMATISED, AT THE DUKE OF YORK'S THEATRE: MR. MATHESON LANG IN THE NAME-PART, AND MISS JOAN MAUDE AS MAGDALEN, IN THE STAGE VERSION OF THE FAMOUS NOVEL.

Mr. Matheson Lang's lavish production of "Jew Süß" (the play by Mr. Ashley Dukes founded on Feuchtwanger's famous novel), and his own characteristic interpretation of the name-part, have made a strong appeal to his admirers. Our photograph shows the scene where Magdalen, daughter of Councillor Weissensee, and in love with the dominant Jew, faints on first meeting him, and has to be revived with smelling-salts. Süß admires her, but surrenders her to his royal master, the Duke of Württemberg.

and, like yourself, I, too, feel myself to be "the chief of sinners." But I rejoice to think that there is pardon for you and for me, and for all that will seek out the right: for God has said: "Though your sins be as scarlet, they shall be as white as snow; though they be red as crimson, they shall be as wool." We are both great sinners, but Christ is a greater Saviour, and I hope to God that we both may believe, and be forgiven, through Christ alone.

"Foul, I to the fountain fly,
Wash me, Saviour, or I die."
And I, more foul, would in Thee lave;
Bathe me, Jesus, poor me save.

You say that you want to meet me, and I, too, am longing for the same. I have but a few more short days to live upon this earth, but, with Christ, I fear not death, for in dying I shall lay hold of ETERNAL LIFE.

That life that never shall have an end,
Where I hope to meet you as well, my friend,
where death and sin is never known.

I thank you very much for your kind letter, and I bid you farewell on earth to meet you in heaven, and may the Great God who is watching over us receive us, and all of us that love the Lord Jesus Christ, into His kingdom, is the affectionate prayer of

Yours truly,
CHARLES PEACE.

P.S.—I should much like another letter from you, if I could get one.

To Mr. William Onion,
107, Jubilee Street, Mile End, E.

What Mr. Mead could not tell, nor did Mr. Onion reveal on that memorable occasion of the presentation, is whether the letter was replied to or whether the meeting between the poet and the convict took place. But as there is no

record on the subject, it may be assumed that justice took its course before the intercourse went further. Anyway, this truly human document throws a curious light on the mentality of this many-sided criminal. Alas! that history does not relate what Mr. Onion wrote in the first instance to Charles Peace. Remembering his poems,

we may assume that it must have been "high falutin'" of priceless verbosity.

Serge Lormontieff, at one time connected with the Soviet Theatre at Kieff—whence hails, I think, Miss Miriam Lewes—but now a journalistic free-lance roving over Europe, was an interested spectator at the opening performance of Tchekov's "The Sea-Gull," at the Fortune Theatre, which, if Mr. Philip Ridgeway realises his ideals, will be the Intelligentsia Theatre of Central London. He is a great admirer of our actors, and, of course, of Bernard Shaw, Galsworthy, and Barrie. "Nowhere," he says, "are men and women of the world better impersonated than in the English theatre. I saw on an earlier visit 'Loyalties,' and I contend that nowhere in the world could be seen more refined, dignified, quietly effective acting than in that club-scene when the young Israelite came up for examination. Generally, I find that your artists excel in portraying either placid, serene people, or, in sheer contrast, hilariously humorous folk; it is when they try to become temperamental that they seem to force the note, to forget restraint in exuberance. This applies mainly to the women. They all too often betray effort—the fervent blood is not in them as it boils and seethes in the Latin races, and in ours. Our people, as it were, live in imagination and fervour, and they let go, not because a producer urges them, but because passion surges up from within. I have only to point to the case of Miss Lewes—she is one of us—she has no need to exercise pressure, she possesses it as a dower of nature. On the other hand, that wonderful actress, the Seagull herself, Miss Valerie Taylor, would seem to possess the same power, but she reins it in, as she should, because the Seagull is a soulful, yielding *amoureuse*, more in love with histrionic art than with men. Hence she is right to temper her ardour and to become impassionate when she speaks of her unattained tormenting ideal. These two, and Mr. Martin Lewis as the author, and Mr. Glen Byam-Shaw as the young 'tapping soul' who achieved nothing in life but a bullet-shot, were entirely in the Tchekov spirit. If they had spoken Russian they might have passed as natives. But now," he said, "to another page; one of queries which we cannot answer, but which we feel keenly. Why is Tchekov generally played here in a haze of sadness? The whole of the first act was not spoken; it was either declaimed or uttered in

[Continued on page 610.]



"THE BACHELOR FATHER." AT THE GLOBE THEATRE: (L. TO R.) JOHN ASTLEY, THE FAMILY SOLICITOR (MR. FRANCIS LISTER), SIR BASIL WINTERTON, V.C. (MR. C. AUBREY SMITH), AND SIR BASIL'S THREE "UNOFFICIAL" CHILDREN—GEOFFREY TRENT (MR. REX O'MALLEY), MARIA CREDARO (MISS ADRIANA DORI), AND "TONY" FLAGG (MISS MIRIAM HOPKINS).

It was arranged to produce Mr. Edward Childs Carpenter's play, "The Bachelor Father," at the Globe Theatre, on September 30, after its preliminary run at the Golders Green Hippodrome. It is a comedy of irregular relationships that has proved popular at the Belasco Theatre in New York, and concerns an elderly bachelor, who, after a gay life, decides to bring his unofficial children to live with him in England. The family solicitor collects them from Cheltenham, Florence, and New York. Mr. C. Aubrey Smith, who appears as the "bachelor father," received a warm welcome on his return from America.

correctness of the last scene of the play, in which Peace seemingly becomes the sinner repentant. This is the letter to Mr. William Onion—

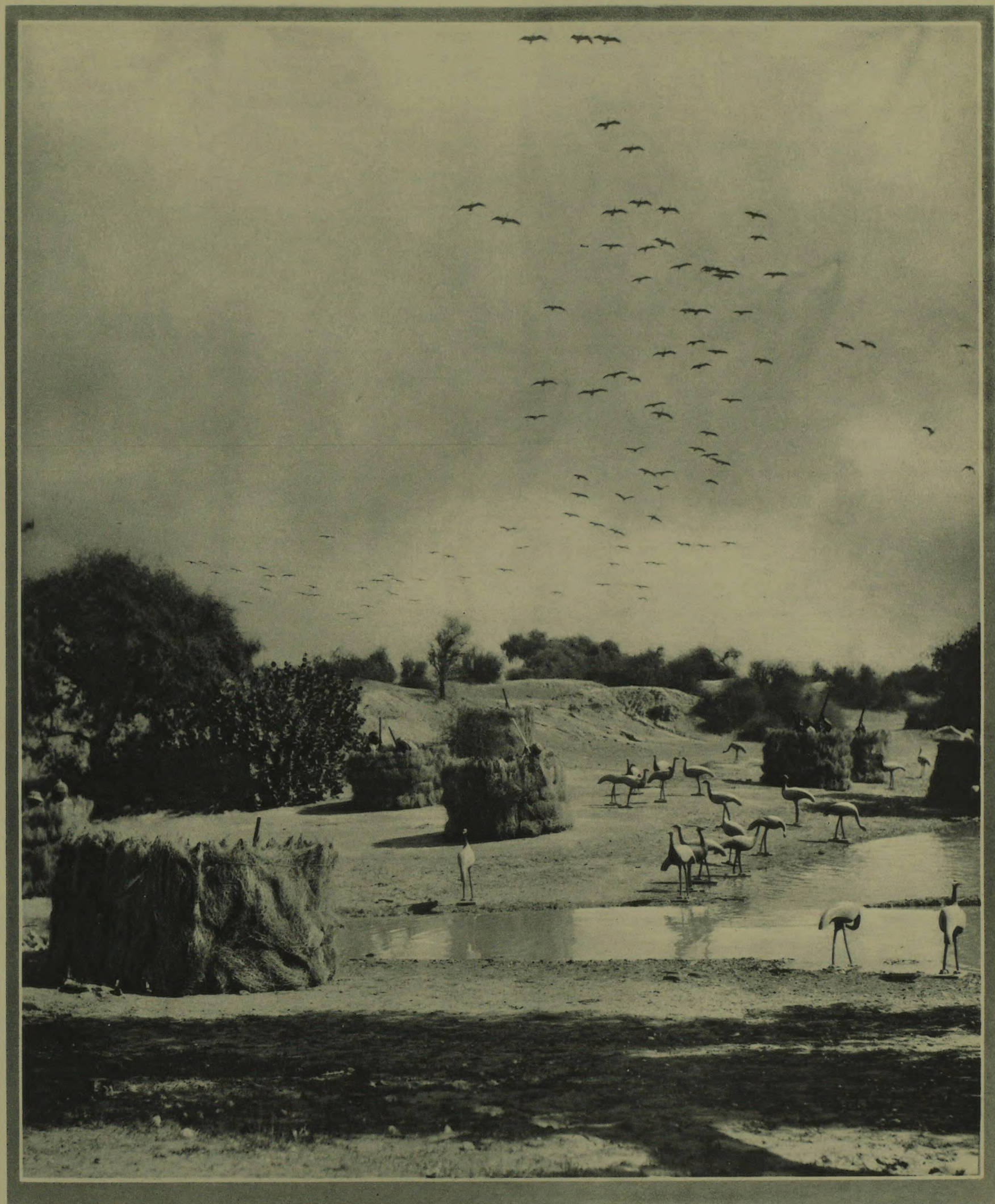
MY DEAR FRIEND,
Leeds Gaol, Feb. 20, 1879.
I received your kind letter. It affected me a good deal. I shall be executed on Tuesday morning, the 25th inst. I hope to meet you in Heaven.



THE OPENING PRODUCTION AT THE NEW DOMINION THEATRE: "FOLLOW THROUGH"—MR. LESLIE HENSON AS JACK MARTIN, AND MISS ADA MAY AS ANGY HOWARD.

It was arranged to open the new Dominion Theatre, at the corner of Oxford Street and Tottenham Court Road, on October 3, with the musical comedy "Follow Through," which has already proved a big success in New York and Southampton. As the title implies, it has a golfing interest, combined, of course, with affairs of the heart. Much fun arises from Jack Martin's efforts to get back a family ring from Angy Howard. Mr. Leslie Henson's humour is as irresistible as ever.

DUMMY BIRDS AS DECOYS: A METHOD OF FOWLING IN INDIA.



CRANE-SHOOTING IN BIKANER: GROUPS OF DUMMY BIRDS REALISTICALLY PLACED IN POSITION AS DECOYS BESIDE CONVENIENT WATER; AND THE GUNS CAMOUFLAGED.

Indian fowlers appear to display a peculiar ingenuity in the use of decoys. In our issue of September 14, it may be recalled, we illustrated one very curious method employed by certain natives in Upper Sind, who walk under water wearing on their heads the complete skin of a duck, which appears to be swimming on the surface, and, thus equipped, are able to go among a flock of coots on the water and catch them by the legs from below. The above photograph, which was taken by Messrs. Herzog and Higgins, of Mhow, bears the following title:

"This is how they shoot coonji in Bikaner. The dummies are well placed by convenient water, and the guns camouflaged." The coonji, it may be noted, is the common crane of India. A short paragraph on the subject in the "Illustrated Weekly of India" says: "In Bikaner, where you can shoot anything from a pigeon to a tiger, bird-shooting has its charms. Coonji-shooting gives one a good day's sport, the birds being as hard to bring down as wild geese." In this region of Rajputana there are vast open spaces with sheets of water haunted by cranes.

WHEN THE WEATHER BREAKS—HOW TO FORECAST WEATHER FROM THE CLOUDS.

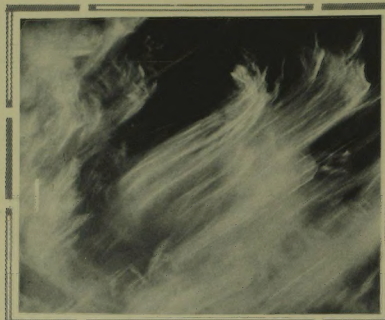


FIG. 1. KNOWN TO SAILORS AS "MARES' TAILS"; THREAD-LIKE WISPS OF WHITE CIRRUS CLOUD WHICH, WHEN LYING IN LONG LINES, FIRST INDICATE THE APPROACH OF A "DEPRESSION."



FIG. 2. THE "DEPRESSION" MUCH NEARER THAN IN FIG. 1: CIRRUS CLOUDS NOW CLOSED UP INTO A UNIFORM SHEET OF HIGH CLOUD KNOWN AS CIRRO-STRATUS.



FIG. 5. CHANGEABLE WEATHER IN INTERVALS BETWEEN DEPRESSIONS: MIXED UPPER CLOUD—CIRRUS AND CIRRO-CUMULUS (PROBABLY 20,000 FT. HIGH) IN LONG PARALLEL BANDS APPARENTLY DIVERGING FROM A "RADIANT POINT."

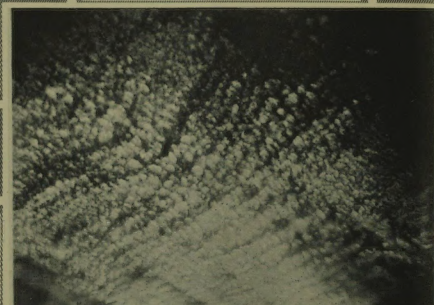


FIG. 6. "MACKEREL" SKY, NOT ALWAYS PRESAGING BAD WEATHER, BUT SOMETIMES PRECEDING THUNDERSTORMS: CIRRO-CUMULUS CLOUDS, OFTEN SEEN ON HOT OR SULTRY SUMMER DAYS, OR IN MILD WINTER WEATHER.



FIG. 9. STRATO-CUMULUS CLOUDS IN WAVES AT SUNRISE AT A HEIGHT BELOW 7,000 FT.: AN UNCOMMON VARIETY OF THIS TYPE OF CLOUD—SEEN IN QUIET COLD WEATHER IN WINTER.



FIG. 10. A CLOUD THAT MAY REMAIN ALONG WITH FINE WEATHER, OR MAY DEVELOP INTO A THUNDERSTORM (AS SHOWN IN FIG. 12): AN ISOLATED CUMULUS IN PROCESS OF GROWTH.



FIG. 3. THE FRONT OF THE "DEPRESSION" OVERHEAD: FRAGMENTS OF "NIMBUS" (RAIN-CLOUD) BELOW A DENSE PALL OF GREY ALTO-STRATUS CLOUD VEILING THE SUN—A SKY USUALLY FOLLOWED BY CONTINUOUS MODERATE RAIN.



FIG. 7. INDICATING MORE DISTURBED CONDITIONS IN THE INTERMEDIATE LEVELS OF THE ATMOSPHERE: ALTO-CUMULUS CLOUDS, DISTINGUISHED BY A "DOUBLE-WAVE" SYSTEM.



FIG. 11. A FORMATION USUALLY FOLLOWED BY THE DEVELOPMENT OF A THUNDERSTORM: CUMULUS CLOUDS RAPIDLY GROWING AND INCREASING IN BULK AND HEIGHT—THE PHASE BEFORE THAT SHOWN IN FIG. 12.



FIG. 4. TYPICAL OF SKIES OFTEN SEEN AFTER A DEPRESSION HAS PASSED OVER AND THE WEATHER IS IMPROVING: STRATO-CUMULUS CLOUDS IN LONG BANKS AT A HEIGHT BELOW 7,000 FT.



FIG. 8. OFTEN INDICATING WARM AND SQUALLY WEATHER: BANKS OF LENTICULAR CLOUDS (ALTO-CUMULUS LENTICULARIS) SEEN AT SUNSET ON THE SOUTHERN MARGINS OF A DEPRESSION.



FIG. 12. ALWAYS A SIGN OF THUNDERSTORM OR HEAVY SHOWERS: CUMULO-NIMBUS CLOUDS—THE FINAL PHASE OF CUMULUS, WITH THE ROUND TOPS SPREAD OUT INTO ANVIL-SHAPED APPENDAGES (PHOTOGRAPHED DURING A THUNDERSTORM).

Nowadays much information regarding weather conditions and prospects is broadcast on the radio and published in the Press, but it is still obviously convenient to be able to supplement these data by personal observation. We may not all become as weatherwise as sailors or farmers, but most of us can see a certain amount of the sky, and there is a good deal to be learnt by studying the formation of the clouds.

Many valuable hints on this subject will be found in the article (given on page 584 of this number) by Mr. George Aubourne Clarke, who is a Fellow of the Royal Meteorological Society. He is also a Fellow of the Royal Photographic Society, and his excellent photographs reproduced above, along with the two that accompany the article, will enable readers to follow his descriptions and will also aid them in observing the clouds for themselves. The above

photographs, it may be noted, are numbered to correspond with Mr. Clarke's references to the various formations which they illustrate. Our atmosphere is such a variable thing that it is, of course, impossible, even for the best-informed person, always to know exactly what the Clerk of the Weather is going to do next. As Mr. Clarke himself points out, for example, a cumulus cloud (such as that illustrated above in blue sky or it may increase and multiply and eventually develop into a thunderstorm. Despite all that science can teach, in fact, our English climate still provides an element of more or less delightful uncertainty.

FIG. 10 appearing on a fine summer day may continue to float in a blue sky or it may increase and multiply and eventually develop into a thunderstorm. Despite all that science can teach, in fact, our English climate still provides an

WHAT WILL THE WEATHER BE?

VARIETIES OF CLOUD FORMATION AND THE WEATHER CONDITIONS ASSOCIATED WITH THEM.

By GEO. AUBOURNE CLARKE, F.R.P.S., F.R.Met.Soc. (See Illustrations on pages 582 and 583, Numbered according to References in this Article.)

WILL it be fine? Instinctively we turn our eyes skywards and seek there for some answer to our question. If the skies are blue we feel reassured; but should they be grey and cloudy we have misgivings and anticipate the worst. We have learned by experience to recognise the clouds as potential bearers of rain, but we know also that some forms of cloud may cover the sky for a whole day without a drop of rain falling; while, on the contrary, there are others of a more broken character

directly across our islands; they more commonly skirt our north-western coasts and pass onwards to northern Norway, or they may move up the Channel and travel across Denmark to the Baltic.

We do not then have the sequence of cloud just described; we are on the lateral margins of the depression, and in our skies we find broken sheets of "mackerel" cloud, like the *Cirro-cumulus* and *Alto-cumulus* shown in the illustrations (Figs. 5, 6, and 7), together with some detached patches of *Cirrus* and other high cloud.

Sometimes, when the *Alto-cumulus* skies close up into a nearly complete sheet, slight rain may fall, but not the heavy continuous sort of rain found within a depression. With such skies, weather is usually of the "unsettled" variety, a type we frequently hear of in the forecasts—our most common type, in fact.

But during the course of the last summer (1928) that particular type was very much less in evidence than usual. Instead, our weather was "anticyclonic." An anticyclone is the reverse of a depression: it is a region where pressure is high and winds are gentle or calms prevail. In

forced to condense and become visible as a cloud. We can see an excellent example of this process in the ejection of steam from the exhaust of a locomotive, a "cumulus" cloud being formed at every puff. The flat base of the cloud, which is well shown in the illustration of the typical *Cumulus* (Fig. 10), marks the level in the atmosphere where this condensation must commence, while the rounded or domed tops indicate the rising air-currents.

Cumulus clouds are capable of many developments, depending upon the rate at which the temperature of the air decreases as we ascend. On some occasions this rate is slight or moderate, and then we have the ordinary small cumulus clouds of a fine summer day like those shown in the photograph (Fig. B). But if the rate of decrease be rapid, then the rising air-currents will be able to ascend to much greater heights, and the cumulus clouds will assume formidable proportions. This is a common occurrence in spring-time, and the massive cumulus clouds give rise to the sharp and frequent "April showers."

In summer, especially in calm, sultry weather, the differences in the heating of various portions of the soil produce very powerful ascending air-currents, and enormous banks of cumulus are then formed, their white colour becoming tinged dull yellow and reddish by the dust that is also carried up by the rising air. The cloud banks assume the appearance of vast mountain ranges, and, in truth, they exceed the mountains in size, for they often reach upwards to heights of four or five miles. The sky-pictures thus produced are most impressive and of very threatening aspect, as shown in our photographs (Figs. 11 and 12).

Once this stage of development is reached, it is not uncommon for a thunderstorm to follow. The probability becomes almost a certainty when the big rounded summits of the cumulus begin to spread outwards into flat-topped, anvil-shaped forms, as shown in our illustration (Fig. 12), which was taken while a thunderstorm was actually in progress. The clouds are then termed *Cumulonimbus*. Even if there is no thunder, there will be very heavy showers.

Clouds may be found at great heights—the *Cirrus* variety is usually five miles high, but, on the other hand, they may be found so low that the summits of



FIG. A. A TYPICAL WINTER SKY IN QUIET COLD WEATHER, OFTEN ACCOMPANIED BY MIST OR FOG: A LAYER OF STRATO-CUMULUS CLOUDS.

from which frequent and heavy showers fall. How can we learn to differentiate these forms so as to interpret their characters with some slight success?

Perhaps one fine bright day the weather forecast will tell us that a depression out on the Atlantic is approaching our western shores. If we watch the sky we shall see that some hours later there appear upon its serene blue some faint lines and wisps of a delicate threadlike white cloud which sailors have termed "mares' tails," but which are scientifically known as *Cirrus* (Fig. 1, page 582). Let us watch these clouds drifting overhead, and we shall find that most frequently they move from the westward, and that in the west they appear gradually to thicken, becoming first a tangled web, and finally an almost uniform white sheet—then known as *Cirro-stratus* (Fig. 2). A few more hours elapse, and this white sheet gradually becomes denser and greyer until it finally assumes a dark blue-grey tint, and the sun is visible through it merely as a dim spot of light. The cloud is now known as *Alto-stratus* (Fig. 3), and is considerably lower down than was the original *Cirrus*. This latter is usually about five miles in altitude, while the *Alto-stratus* may not be more than two miles up. When this stage is reached, the body of the depression is over us, and it is a matter of only a very short time before the rain-cloud appears and the rain begins to fall. In the illustration (Fig. 3) we see the first dark fragments of this rain-cloud or *Nimbus* coming up below the sheet of *Alto-stratus*. Until the depression-centre has passed over us, rain will fall more or less continuously; but following the passage of the centre the sky usually clears fairly rapidly, and in place of the rain-cloud we have broken fragments of various cloud types, more especially of the *Cumulus* (Fig. B on this page) and *Cumulo-nimbus* (Figs. 11 and 12) variety—big massive heaps of cloud like mountains from which some showers often fall. Occasionally there may be long bands of *Strato-cumulus* (Figs. A on this page, and 4 and 9 on pages 582 and 583), or the sky may even become quite cloudless.

This sequence of cloud is the best known of all cloud appearances, and invariably accompanies the passage of a depression over our islands; and the appearance of a sheet of *Alto-stratus* (Fig. 3) may therefore be regarded as an almost certain harbinger of rain when spread in an unbroken sheet over the whole sky. But depressions do not always pass

summer such weather is usually almost cloudless, but in winter it is often very cloudy, the chief type of cloud being that known as *Strato-cumulus*, a rather low cloud-sheet consisting of irregular dark masses of a somewhat rounded structure, with lighter "lanes" between them, as shown in the illustrations (Figs. A, 4, and 9.) Cloud-sheets of this type may cover the sky for days on end, but do not bring rain.

There is another form of cloud which is very common, particularly in spring and summer, and which causes bright mornings to become cloudy. The day may have dawned bright and clear, but about nine or ten o'clock there begin to appear small clouds whose tops have a generally rounded structure, while their bases are flat or nearly so. These clouds are known as *Cumulus* (Figs. B and 10). As the day progresses the individual clouds increase in size and multiply in number, until by the early afternoon they may cover the larger part of the sky; after this time they commence to diminish again in number and size until by about sunset time they have disappeared altogether.

These clouds are formed as a consequence of the unequal heating of the earth's surface by the sunshine. The air lying over certain parts of the surface will become heated more rapidly than that over the neighbouring areas, with the result that the warm air ascends, carrying with it the water-vapour it has evaporated from the earth. As it rises, this air cools, and finally a level is reached where the air can no longer retain the water-vapour, and this latter is



FIG. B. THE "SILVER LINING": A TYPICAL SUMMER SKY ON A FINE DAY—SMALL CUMULUS CLOUDS ARRANGED IN LINES, PHOTOGRAPHED AGAINST THE LIGHT.

hills only a few hundred feet high may be immersed in the cloud. Clouds like this are called *Stratus*, and are practically sheets of fog at some small height above the surface of the ground. On some occasions they do not give rain, but on others they degenerate into a fine drizzle or mist. On the summits of the mountains in the Highlands this drizzle is often very heavy, and has earned for itself the designation of "Scotch mist." When the stratus is low enough to rest on the ground we have a fog.

AT HOME AND ABROAD: PICTORIAL NOTES ON CURRENT EVENTS.



A "NIGHTMARE" ANIMAL THAT EXTRACTS THE CONTENTS OF AN EGG WITH ITS LONG MIDDLE CLAW: THE AYE-AYE—ONE OF A NEW PAIR AT THE "ZOO."

The "Zoo" has recently received a pair of Aye-Ayes from Madagascar, among a collection of rare mammals, birds, and reptiles found in the unexplored forests by Mr. C. S. Webb. The Aye-Aye is one of the weirdest animals in the world, and has been called a living nightmare. It is related to the lemurs, and is about the size of a large cat, with a furry body, an enormous bushy tail, and a bat-like head with large naked ears. Its chief peculiarity, however, is the great size of the claws, especially one (corresponding to the human middle finger) that is very

(Continued opposite)



EVIDENCE OF THE AYE-AYE'S EXTRAORDINARY METHOD OF FEEDING: A NUT AND AN EGG FROM WHICH THE CONTENTS HAVE BEEN EXTRACTED BY THE ANIMAL'S LONG MIDDLE CLAW.

long and slender, and is used for the taking of food. With this claw the Aye-Aye robs birds' nests of eggs and young, gets honey from the comb, and extracts beetle grubs from rotting timber. Both specimens at the "Zoo" eat eggs by picking a tiny hole at the end with the central claw, which is then inserted and withdrawn at lightning speed until the whole contents have been transferred to the mouth without a drop being spilt.



SIGNOR MUSSOLINI'S NEW HEADQUARTERS IN ROME: THE PALAZZO VENEZIA, A 15TH-CENTURY BUILDING FORMERLY THE AUSTRIAN EMBASSY TO THE VATICAN. Signor Mussolini recently transferred his official headquarters from the Palazzo Chigi, where he has worked for seven years, to the Palazzo Venezia, a fine fifteenth-century building beside which is the shrine of the Italian Unknown Warrior. The Palace was built by Pope Paul II., and was given to the Republic of Venice. Later it became the Austrian Embassy to the Vatican, but was restored to Italy after the war. The Duce occupies an immense room called the Sala Mappamondo, from an ancient map of the world on one of the walls.



THE RECENT CRISIS IN AUSTRIA: A HEIMWEHR PARADE IN VIENNA—MEN OF A "FASCIST" MOVEMENT COMMENDED BY THE NEW CHANCELLOR.

Austria appeared recently to be on the verge of civil war, owing to clashes between the Fascist Heilmwehr and the Socialist Schutzbund. The danger was averted by the firm action of the new Chancellor, Herr Schober, formerly Chief of Police, who lately succeeded Dr. Streeruwitz. In his statement of policy Herr Schober denied that the Heilmwehr movement aimed at overthrowing the Republic. Heilmwehr parades were held in several towns of Lower Austria on September 29, and, despite Socialist counter-demonstrations, no collision between the two factions occurred.



TILBURY DOCKS NOW ABLE TO ACCOMMODATE THE LARGEST VESSELS AFLOAT: THE LINER "ORONSAY" ENTERING THE NEW ENTRANCE LOCK AT THE OPENING CEREMONY, PERFORMED BY LADY RITCHIE.

The formal opening of the new entrance lock at Tilbury Docks and other improvements took place on September 26, when the ceremony was performed by Lady Ritchie, wife of Lord Ritchie of Dundee, Chairman of the Port of London Authority, which has had the new works carried out. The new lock is 1000 ft. long by 110 ft. wide. Lady Ritchie and the rest of the party boarded the Orient liner "Oronsay," just arrived from Australia, and, as the ship approached the lock, Lady Ritchie operated a control apparatus on deck which raised the massive railway



THE "ORONSAY" IN THE GREAT NEW LOCK AT TILBURY: THE LINER ABOARD WHICH LADY RITCHIE OPERATED THE ELECTRIC CONTROLS TO RAISE THE BRIDGE AT THE ENTRANCE.

and road bridge spanning the entrance. The liner entered the lock and moved slowly towards the gates at the other end admitting to the main dock, which has been enlarged by 15 acres and 800 ft. of additional quays. The gates were then opened and the "Oronsay," in passing through to her berth, cut a ribbon of blue silk stretched across the entrance. The new works, which have cost about £2,550,000, were designed to maintain London's position as a leading port, and enable Tilbury Docks to accommodate the largest ships afloat.

SCOTLAND'S TRIBUTE TO LIVINGSTONE: TABLEAUX IN THE MEMORIAL TO BE OPENED BY THE DUCHESS OF YORK.



"COURAGE": ONE OF EIGHT COLOURED TABLEAUX, ILLUSTRATIVE OF DAVID LIVINGSTONE'S CHARACTER, IN THE SCOTTISH NATIONAL MEMORIAL TO HIM WHICH THE DUCHESS OF YORK HAS ARRANGED TO OPEN—A TABLEAU PRESENTED BY GEOGRAPHICAL SOCIETIES.

THE Duchess of York has arranged to open to-day (October 5) the Scottish National Memorial to David Livingstone, the great missionary explorer, at his birthplace, Blantyre, near Glasgow. He was born there in 1813, in a tenement house of twenty-four single-apartment dwellings. His old home and a row of adjoining cottages have been converted into a museum, containing relics and records of his work, while the actual birth-chamber has been restored to its original condition. Ten acres of adjacent ground are laid out as playing-fields. More than £12,000 has already been raised for the scheme, and a further £5000 is required to complete it. One of the most striking features of the museum is a series of eight tableaux in coloured cement (four of which are here reproduced).

illustrating Livingstone's character, displayed in a darkened gallery with special lighting arrangements. They were designed by Mr. C. Pilkington Jackson, a well-known Edinburgh sculptor, and coloured with the help of Mr. Campbell Macle. The other four are entitled "Vigour" (given by the London Missionary Society), "Truth" (by the National Bible Society of Scotland), "Resignation" (by the "Daily Telegraph"), and "Sacrifice." Each tableau cost £150. In other rooms the story of Livingstone's exploits is told in a series of tempera panels by Mr. Haswell Miller. There is also being completed a shrine, with a floor brass, at his grave in Westminster Abbey.



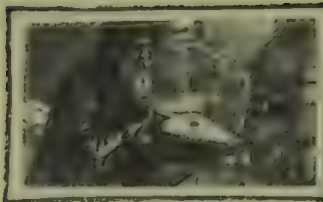
"MERCY": A TABLEAU REPRESENTING LIVINGSTONE'S WORK IN OPPOSING AND DENOUNCING THE CRUELITIES OF THE SLAVE TRADE IN CENTRAL AFRICA, PRESENTED BY THE ANTI-SLAVERY SOCIETY TO THE LIVINGSTONE MEMORIAL AT BLANTYRE.



"FAITH": A SCENE SHOWING DAVID LIVINGSTONE AT PRAYER OUTSIDE AN AFRICAN KRAAL, TYPICAL OF HIS MISSIONARY WORK IN CONFLICT WITH NATIVE SUPERSTITION—A TABLEAU GIVEN BY THE CONGREGATIONAL CHURCHES OF SCOTLAND.



"ENDURANCE": A TABLEAU REPRESENTING THE LAST DAYS OF THE GREAT MISSIONARY EXPLORER—THE GIFT OF KING KHAMA'S TRIBE, IN SOUTH AFRICA, TO THE LIVINGSTONE GALLERIES IN THE MEMORIAL MUSEUM AT HIS BIRTHPLACE, BLANTYRE.



THE WORLD OF SCIENCE.



THE AUTUMN MOULT OF BIRDS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

FOR a whole month I have been revelling in sunshine and the solitude of a tiny but very beautiful private Broad in Norfolk. In the water, on it, and around it were things pleasing to the eye or pleasant to think about.

Wherever I turned I found moulted feathers, for the great annual moult is now nearing its end. Only at this "autumn moult" do our native birds shed and renew *all* their feathers. At the spring moult, where this takes place, the quill-feathers of the wings and tail are retained. This much is, one might say, a matter of common knowledge—or perhaps it would be more correct to say, of common observation, for there is but little that can rightly be called "knowledge" about this matter of moulting, since even ornithologists are content to "observe," and leave it at that, though happily there are exceptions to this rule.

Why do birds moult? Why do some thus renew

their plumage but once, some twice, and others—avery few—even three times in the year? This shedding of the external covering, it must be remembered, is by no means confined to birds. The process, however, seems to be peculiar to land-dwellers; at any rate, I can recall no fishes that do it. The process begins with the amphibians. Frogs and toads not only periodically shed their skins, but they eat them as they pull them off! Among the reptiles, snakes and lizards alone shed their scales—at any rate,



FIG. 1. THE ABRADED TIP OF A WING-QUILL OF A GULL.

For some unexplained reason, the unpigmented areas of feathers are less resistant to exposure to the weather than the pigmented areas.—[After Pycraft.]

there seems to be no record of either crocodiles and their kin, or the tortoise and turtle tribe, shedding the horny plates covering the bony scutes. Mammals which have long or longish hair, such as camels, the American bison, and horses, for example, annually shed the hair.

Birds, we may assume, inherited their diathesis for moulting from their reptilian ancestors. But, even if we could be certain as to this point, we should be just as much in the dark concerning the many and complex phenomena which are associated with this periodical change of raiment. We are on sure ground when we say that it is necessary to replace old and abraded feathers, for most of those one finds have lost most of their colour and much of their contour. In this last particular it is to be noted that the white or pale straw-coloured areas are especially fragile. The white tip to the primaries of gulls, and much of the edge of the inner web, are lost some time before these feathers are shed (Fig. 1), and the pale zig-zag markings along the edges of the back feathers in the curlew-whimbrel are lost in like manner, so that serrations take the place of a continuous margin. From this we may gather that the pigmentation of the feathers affords a weather-resisting factor as well as the means of coloration, and all the phenomena associated therewith.

This abrasion of the feathers is not always, and only, associated with failing vitality. On the contrary, in some cases it accompanies a remarkable

brightening up of the plumage. The rose-pink breast of the linnet, for example, comes into being in the spring not by any shedding and renewal of the plumage, but by the wearing away of the "cilia" of the surface and of the tips of the feathers assumed at the autumn moult. These last formed long brown fringes, completely overlapping and concealing the pink coloration of the rest of the feather. The black throat of the common house-sparrow similarly undergoes an extensive enlargement in the spring by the loss of the greyish white tips of the throat feathers (Fig. 2). Even more striking is the changed appearance in the spring of the snow-bunting. In the autumn the head, back, and flanks are of a tawny-brown. The shedding of the tips of the feathers discloses a strikingly contrasted coloration of black and white, which forms the "breeding dress."

A large number of birds exhibit changes of a very striking character in the spring, when a special breeding dress is assumed by a more or less complete moult, though the wing and tail quills are not shed. Not only is the coloration as between the autumn or "winter plumage" and the "nuptial plumage" strikingly different—as, for example, in the knot, which in its "winter" dress is grey above and white below, and in its nuptial dress beautifully variegated above with black and buff, while the under-parts are of a rich chestnut-red. But at this time long plumes may be developed, as in the Elizabethan frill of the ruff, which also replaces the feathers of the face by small light-yellow, fleshy papillæ.

Strange, and as yet undiscovered, physiological ebullitions are behind these striking transformations. We say they are due to the activities of "hormones" or substances formed by, and set free from, the sexual glands. But at present no one is able to identify these "hormones." They cannot, as yet, be extracted

by any known process of chemistry: they are outside any method of analysis known to us. But more than this. In some birds, as in the case of the knot, both sexes assume an identical nuptial dress, so that while of necessity the sexual glands are different, their secretions, in so far as this matter of coloration is

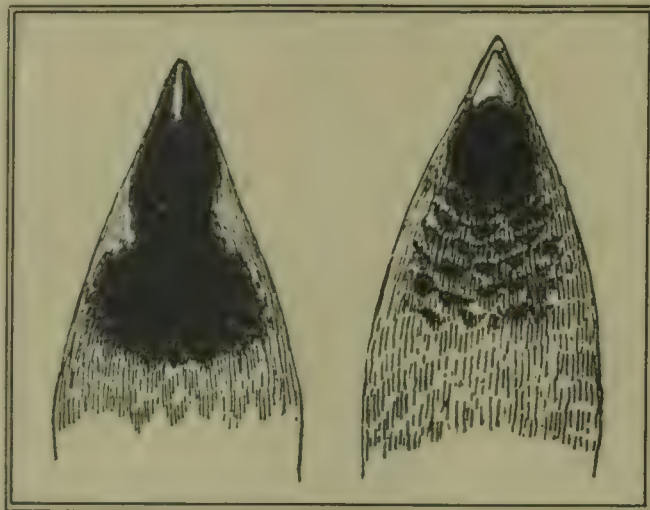


FIG. 2. THE THROAT-FEATHERS OF THE HOUSE SPARROW.

After the autumn moult the feathers have broad, whitish-grey fringes, which leave but a small black patch on the throat. During the winter these fringes wear off, so that in the spring a large black patch is exposed.

concerned, must be identical. One aspect of this change, and one of considerable importance, but which seems never to have been grasped, is the fact that some birds, on assuming the "juvenile plumage"—that is to say, that which succeeds the down plumage—display a coloration like that of the breeding dress of the adult; as, for example, in the case of the razor-bill. Here, then, we seem to have a clue to the nature of the coloration peculiar to the nuptial plumage. But in this case it must depend on some "hormone" or stimulant which is not so directly concerned with the sexual glands as is generally supposed.

There is yet another feature associated with this critical period of moulting. As I have already remarked, the spring moult may introduce a totally different type of coloration, constituting the "nuptial plumage," which may be confined to the male or may be shared by both sexes. But we also often

find a no less striking change in cases where the coloration of the adult differs conspicuously from that of the immature bird. As, for example, in the robin, the starling, and the gos-hawk. Robins and starlings when in their "juvenile" plumage are not in the least like the adults of their respective species, but at the very next moult the characteristic adult dress is assumed, save that, in the fully adult starling, the white spots are reduced to mere pin-spots. The immature gos-hawk has the breast longitudinally striped. The adult dress is assumed in a single moult, and this stands in striking contrast with the juvenile plumage, since the broad longitudinal stripes now give place to numerous, closely set, and narrow transverse bars. What is the factor, or agent, which brings about this wonderful change in the "warp and woof" of this patterning?

I have touched only on the fringe of this subject. Some day I hope to discuss that most furiously debated theme, the change of coloration without a moult and without abrasion of the feathers.



FIG. 3. A GROWING TAIL-FEATHER OF A YOUNG WOOD-PIGEON (LEFT) AND A MUCH-WORN MOULTED FEATHER OF A THRUSH (RIGHT), WITH DOTTED LINES INDICATING THE PORTION LOST.

In the growing feather of the young wood-pigeon, at the tip of the shaft, is a hair-like filament (A), a remnant of nestling-down. Other vestiges of the nestling-down can be seen (BB). This down is pushed out by the developing feather. The quill, or base of the feather, is still filled with pulp and ensheathed by a horny investment. Only a part of the vane (C) has yet pushed its way out. The feather of the thrush has been much abraded by wear. The dotted line shows what has been lost.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. E. H. FIELDEN, A.F.C.
Appointed personal air-pilot to H.R.H. the Prince of Wales. Mr. Fielden, of the Reserve of Royal Air Force Officers, is twenty-six. He will fly the Prince in the new light aeroplane acquired by H.R.H. recently.



THE LATE DR. ERNEST E. GLYNN, M.A., M.D., F.R.C.P.
Formerly Holt Professor of Pathology at the University of Liverpool, and for many years associated as pathologist and bacteriologist with the Royal Infirmary in Liverpool.



MR. JOHN BEARD.
Elected Chairman of the General Council of the Trades Union Congress. Mr. Beard was President of the Workers' Union before its recent amalgamation with the Transport and General Workers' Union.



MR. MAX DAREWSKI.
Composer of music; pianist, and orchestral conductor. At the age of five composed a waltz. Conducted massed bands at Crystal Palace when eleven years old. Died September 26, aged thirty-four.



MR. HUBERT MORRISON, M.P.
Chairman of the Labour Conference, 1929, held this week at Brighton. In the present Government, Mr. Morrison is Minister of Transport, and is M.P. for Hackney (South).

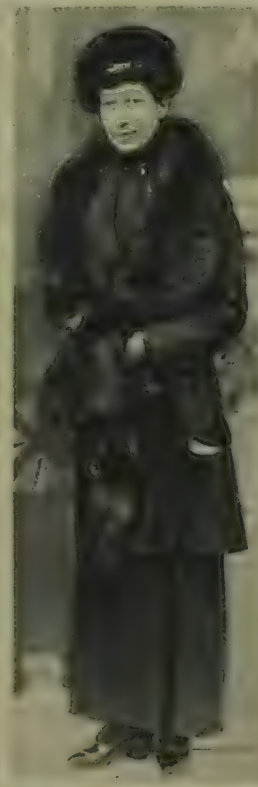


M. DOVGALEVSKY.
Conversations between M. Dovgalevsky, the Soviet Ambassador in Paris, and Mr. Arthur Henderson, Secretary of State for Foreign Affairs, have been held concerning the re-establishment of diplomatic relations between Britain and Russia.



H.S.H. ADMIRAL N. HORTHY, REGENT OF HUNGARY, WITH MEMBERS OF THE ORDER OF JOHANNITES.

The Hungarian Regent has been elected a member of the Order of Johannites—an ancient military ecclesiastical order which unites the aristocracy of the Continent in philanthropy. On the occasion of his election, Admiral Horthy received the Hungarian members of the Order at the Royal Palace at Budapest. He is the central figure in the group above.



THE PRINCESS ROYAL.
H.R.H. Louise Victoria Alexandra Dagmar, Princess Royal, is the eldest of the King's three sisters. A bulletin issued on Sept. 30 stated that the condition of her heart caused some anxiety. Princess Louise was born in 1867.



THE HON. HERBERT MARLER AND MRS. MARLER.
Mr. Marler, the first Canadian Minister Plenipotentiary and Envoy Extraordinary to be appointed to represent the Dominion in Japan, arrived at Tokyo during September. His appointment is stated to have caused great satisfaction in Japanese diplomatic circles. He is the first representative of the British Dominions accredited to Japan.

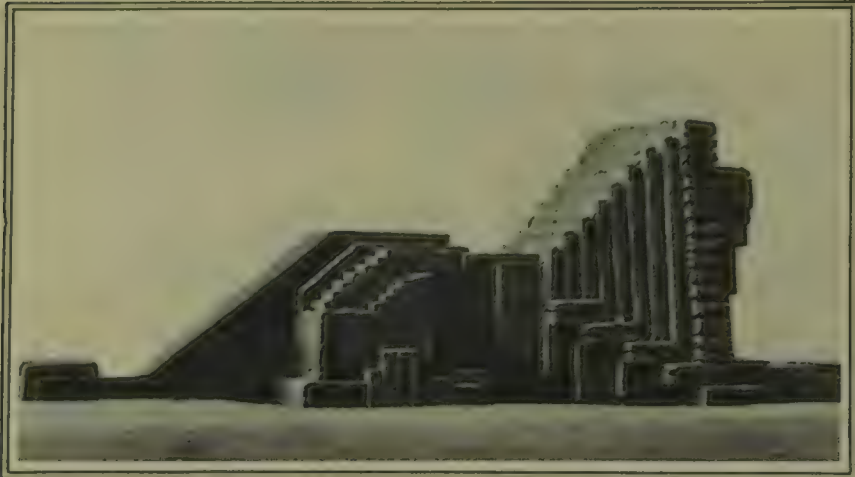


HERR JOHANN SCHOBEL.
Chancellor in the newly-appointed Austrian Cabinet. Was formerly President of the Vienna Police, to the organisation of which force he has given great attention. Herr Schober was asked to form a new Government after the resignation of his predecessor, Herr Streeruwitz. The new Chancellor was born in 1874.



DR. STREERUWITZ.
Ex-Chancellor of Austria, whose resignation, on September 25, was brought about, it is stated, by the Styrian Agricultural League, who forced the Government's resignation by demanding the withdrawal from the Cabinet of their representative, Vice-Chancellor Shumy, as the Government's attitude towards Red terrorism lacked energy.

THE NOTE OF INNOVATION: EXAMPLES IN ART, POLITICS, AND AMUSEMENTS.



DESCRIBED AS "THE FIRST STATUE EVER MODELLED IN BRICKWORK": ONE OF A PAIR OF LION FIGURES, OF CUBIST TYPE, FOR A NEW GERMAN TOWN-HALL. "A lion statue, as here shown," says a note on this photograph, "is to be placed on each side of the entrance to the new town hall at Rustingen, Oldenburg. The figures are made of the same brick as the building itself, and have a slight amount of gold glazing on the mane, claws, and tip of the tail. They are about 13 ft. long by 6 ft. high. This is the first statue ever modelled in brickwork, and will be epoch-making in architecture."



NOVELTY IN WAR MEMORIALS: A NEW MONUMENT UNVEILED AT HELIGOLAND—A GIANT GERMAN EAGLE OVER THE HEAD OF HINDENBURG.

This very striking monument, which has recently been unveiled on the island of Heligoland, represents a giant German eagle, with its wings outstretched over the head of Field-Marshal von Hindenburg, now the President of the German Republic. It may be recalled that, after the war, the strong fortifications which the Germans had erected on Heligoland were demolished according to the terms of the Treaty of Versailles.



AN ORIGINAL TYPE OF MONUMENT: THE MEMORIAL TO MARTYRS OF THE WAR UNVEILED AT BRUSSELS. The Martyrs' Memorial unveiled at Brussels on September 29 is dedicated, as the inscription shows, "to our civilians who were shot—1914-1918," and commemorates 35 people, including Nurse Cavell and Gabrielle Petit. The monument was designed by Amédée Hamoir. It is surmounted by heads of an old man, a young man, and a woman. Princess Marie José attended the unveiling.



THE ITALIAN AND PAPAL FLAGS OFFICIALLY HUNG SIDE BY SIDE FOR THE FIRST TIME: AN UNPRECEDENTED SIGHT. The reconciliation of Church and State in Italy was marked impressively on September 20, the first anniversary, since the Lateran Treaty was signed, of the capture of Rome from the Papal troops in 1870. The day was not treated by the Vatican as one of mourning, as in previous years, and the residence of the Papal Nuncio was flying the Italian tricolour side by side with the Papal flag.



UNUSUAL ANIMAL STATUARY: "THE NURSING MOTHER BEAR," A NEW GROUP BY PROFESSOR LEDERER.

This uncommon example of animal statuary, we are informed "is the work of Professor Lederer, of Berlin, and is to be placed in front of the town-hall at Berlin-Zehlendorf." Dr. Hugo Lederer is Professor of Sculpture at the Academic Masters' Studios for the Plastic Arts at Charlottenburg, Berlin. He was born in 1871. Among his works is a monument to Bismarck at Hamburg.



A NEW TYPE OF CRAFT FOR YOUNG PEOPLE AT A LONDON PARK: A "GLIDA" ELECTRIC MOTOR-BOAT ON THE LAKE AT BATTERSEA.

Some very attractive new types of boats for recreation purposes were demonstrated the other day on the lake in Battersea Park, for the consideration of the authorities. The "Glida" 1-h.p. electrical motor-boat for children would be a source of great delight. It has a speed of four m.p.h. and is specially designed for safety. Another novelty displayed was the "Pedo" boat, propelled by the feet and provided with a steering-wheel. This is adapted for "grown-ups."



A DANCE FLOOR THAT RISES MECHANICALLY TO THE LEVEL OF TABLE-TOPS: A STRIKING NOVELTY AT THE SAVOY RESTAURANT, WITH PERFORMERS ON IT. The latest novelty in cabaret and restaurant entertainments (in which London now leads the world) is the rising dance floor just opened at the Savoy Restaurant. It is said to have cost over £10,000. To install the machinery, the whole floor was raised a foot during one night. The sight of the dance floor rising slowly to the level of the table-tops, in readiness for an entertainment, is very impressive. Our photograph shows the Eltzoffs Troupe rehearsing on it.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



AN IMPROVED AIRPORT FOR THE CAPITAL OF BELGIUM: THE NEW BUILDINGS OF THE BRUSSELS AIR STATION AT HAREN, OPENED BY KING ALBERT.

On September 29, the King of the Belgians opened the new buildings of the Brussels air-station at Haren, seen in our photograph. Several well-known pilots took part in a special flying demonstration in honour of the occasion. King Albert conferred the cross of officer of the Order of Leopold on a veteran Belgian airman, Lieutenant Jan Olieslagers, who made his first flight twenty years ago, and distinguished himself during the war.



THE FIRST PUBLIC SCHOOL FOR TRAINING FUTURE "CAPTAINS OF INDUSTRY": KINMEL HALL, ABERGELE, NORTH WALES.

The opening, on September 25, of the new English Public School at Kinmel Hall, marks a new step in educational enterprise. Kinmel is England's first Public School of Commerce—an effort to provide young men with a public school tradition and also a training in economic, commercial, and industrial subjects, fitting them to take their part in the management and direction of British industry. The humanities, however, are not to be neglected. Lord Teynham is Chairman of the Governors, and the Headmaster is Mr. R. A. Gordon Cane, formerly Head of Saffron Walden School.



"THE LAST POST" AS THE UNION JACK WAS LOWERED FROM THE BARRACKS AT BAD SCHWALBACH: AN INCIDENT OF THE RHINELAND EVACUATION.

The evacuation of the out-stations of the British Army of the Rhine, at Bad Schwalbach and Königstein, was recently completed when the rear parties of the 2nd Battalions, Dorsetshire and Leicestershire Regiments, left their barracks and entrained for Wiesbaden. The Dorset men left Bad Schwalbach on September 28. "At 2 p.m. (says the "Times") the commanding officer, Lieut. Barrett, gave the command, 'General Salute, present arms,' and the Union Jack, which had been a landmark for miles around, was hauled down.



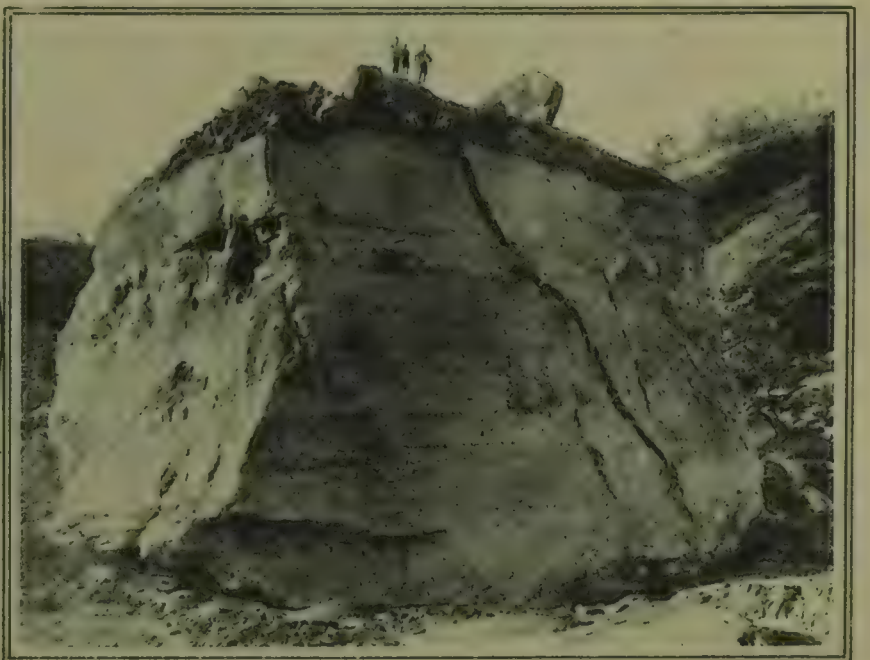
A BULLET-MARKED RELIC OF THE CIVIL WAR PRESERVED FROM DEMOLITION: THE OLD SIEGE HOUSE AT COLCHESTER.

"The old Siege House at Colchester," writes a correspondent, "was associated with the wars of 1648 between the King and Parliament, and was the residence of the miller who betrayed the attacking forces into the hands of the defenders. The house has been preserved by Alderman Wilson Marriage, who is the chairman of a large local milling firm. The massive timbers are thickly strewn with bullet-marks, and, indeed, many of the heavy musket-balls are still to be seen where they have been nearly 300 years."



THE EFFECT OF THE RECENT DROUGHT ON BRISTOL'S CHIEF SOURCE OF WATER-SUPPLY: THE GREAT REDUCTION IN THE LEVEL OF BLAGDON LAKE.

The long-continued drought in September, which was at last broken, in many parts of the country, by sudden and heavy rainstorms just at the end of the month, was felt in a marked degree in the neighbourhood of Bristol. Blagdon Lake, which forms the chief source of the city's water-supply, was greatly reduced in level, and, as our photograph shows, much of it was dried up. Rain was reported from the West of England on September 29. Had the rain held off for another day, it was said, the drought would have been a record for the last 125 years.



AN EXTRAORDINARY EFFECT OF THE NEW ZEALAND EARTHQUAKE: A HUGE ROCK THAT WAS FLUNG 150 YARDS AND OBLITERATED A HOMESTEAD.

The above photograph, which has just reached England, was taken in the Marvia Valley, South Island, New Zealand, after the earthquake of last June, some of whose effects were illustrated in our issue of August 3. An accompanying note says: "This enormous rock lies right on the site of what was formerly a homestead but is now almost entirely engulfed. The great force of the shakes can be gauged when it is known that this huge mass lies 150 yards away from the hillside from which it was thrown. Three persons lie buried somewhere in the vicinity."

BOOKS OF THE DAY.

I SAW it stated the other day, in a report on the immense and growing sales of the Bible abroad, that "Russia remains practically a closed door to the British and Foreign Bible Society, owing to the action of the Government." The statement is in keeping with much that one reads about the anti-religious proceedings of the Bolsheviks. At the same time, they appear to have sanctioned a sort of "Reformation," in the form of the so-called "Living Church," which acknowledges their authority. I find these two phases of their policy a little difficult to reconcile. In all that I have read about the Bolsheviks, I have failed so far to discover their religious principles, and I was under the impression that they rather prided themselves on not possessing any. Perhaps I did them an injustice.

I have just been seeking fresh light on the problem in a book to which I referred briefly last week—"RELIGION IN SOVIET RUSSIA." Anarchy. By William Chauncey Emhardt, Field Director, Foreign-Born Americans Division, and Secretary of Ecclesiastical Relations of the National Council of the Episcopal Church. With an Essay on the Living Church by Sergius Troitsky, Master of Theology, Kiev; and an Introduction by Clarence A. Manning, Ph.D., Head of Slavic Division of Columbia University (Milwaukee, Morehouse Publishing Co.; London, A. R. Mowbray and Co.; 16s.). This is a deeply interesting work on a question of vital importance to the world's future. "Is the new civilisation to become predominant, or will the old principles and Faith revive?" The book has a strong American interest, arising from judicial proceedings as to Russian Church property in the States, and what is described as "the effort to force a Bolshevik Archbishop upon the Russian Church in America."

While I cannot say that the book tells me precisely what Christian precepts (if any) the Bolsheviks have accepted in lending support to the Living Church, it explains, at any rate, their political motives, as well as those of the ecclesiastical reformers. "The roots of the Living Church," it is stated, "are to be found in practical class interests." And what of the Soviet's motives? "We profit by the discord which exists among the clergy," writes an active anti-religious leader, "so as to draw the people away from every kind of religion." . . . The head of the Soviet Church policy, Tuchkoff, and the representative of its ideology, Bukharin, have often declared that the Living Church was created by the Government for the sake of destroying the Church 'at the hands of the priests themselves.'"

This destruction is hardly complete, however, and the Living Church seems to be more like a Dead Church, according to "a private letter from Russia printed in Paris." The writer says: "Now, as formerly, the Church is the national sanctuary. . . . Our churches are filled, but not to overflowing. When we consider that the edifices turned over to the Living Church are practically empty, it would appear that the total attendance is smaller than before the revolution." . . . Unquestionably Russia still has a great number of secluded corners where conditions remain as they have been for centuries." In the villages (to quote the same letter), "the churches are nearly empty," but "girls rarely consent to marry without a religious ceremony, and even the Communists are obliged to yield to this 'superstition.' Children are still baptized; the burial service is read; the traditional Church holidays are observed." Pilgrimages continue. Evidently, "the opium of the people" is still taken in considerable doses.

Turning from religious to commercial affairs in Russia, we have an account of personal experiences, all the more impressive from its unsensational restraint, in "AN EXPERT IN THE SERVICE OF THE SOVIET." By M. J. Larsons. Translated by Dr. Angelo S. Rappoport. (Benn; 10s. 6d.). Before and during the War, the author was manager of two Anglo-Russian mining companies. Later, he entered the Soviet employ, and helped to organise the first State bank and other undertakings. Finding conditions impossible, he departed, but was persuaded to return to Moscow in 1923 to run the Currency Commission, in which capacity he took stock of confiscated treasure from palaces, houses, and churches, and disposed of it abroad. He recalls that in 1922 the Soviet confiscated the entire property of the Russian Church—silver vessels, books, ikons, and vestments. "The Church silver alone," he says, "must have been about 30,000 pounds, or 500,000 kilos." He also enumerates the Crown jewels and regalia. "Not being a Communist (we read) his every movement was watched, his papers searched without notice, his telephone conversations listened to. Finally he gave up, and managed to escape from the country."

In his concluding remarks, Mr. Larsons declares: "The reconstruction of the country . . . can only happen when the dreadful political oppression now weighing so heavily on Soviet Russia shall have ceased, when the Soviet Government shall . . . grant the most elementary political rights and liberties." The event that most stirred his indignation was the execution (announced by the O.G.P.U. last May) of "three prominent experts" as "counter-Revolutionaries," including a personal friend of his own, whom he describes as "a man with a big

heart beating for his country." Commenting thereon, he writes: "In reality, the guilt lies with the whole political and economic system. . . . It is just this fact which the Communist Party in power will not see and which it cannot admit. For otherwise every trace of *raison d'être* for its arbitrary dictatorship will disappear."

Equally disturbing to "experts" in Russia, I should think, will be the experience of a business man who did not escape, but after eighteen months in prison was transported to the Solovetsky Islands, in the White Sea, where a great fifteenth-century monastery had been converted

HOW DO YOU PRONOUNCE "CHOUGH"?

Once through the wood a peacock
Came strutting on his way.
(Twas in the budding Springtime,
The month, I think, was May.)
He chanced to look above him
Where, sitting on a bough,
With leaves and bugs all 'round him,
There sat a red-legged chough.
The peacock smiled and murmured,
"It really is quite tough
That those most gorgeous scarlet legs
Are wasted on a chough."
Then, to obtain attention
He started in to cough.
"My friend, you quite alarm me,"
Remarked the kindly chough.
"Tis nothing," said the peacock,
As soon as he was through.
"I envy you your lovely legs—
You fascinating chough!
"I'd gladly buy them from you,"
He told the bird. . . . But though
He felt quite sure it heard him,
No answer came from Chough. . . .
And so the lordly peacock
Went back the way he came,
With legs he was not proud of,
But strutting just the same.

MRS. J. H. CONGDON.



THE DRAWING THAT INSPIRED THE ABOVE POEM: "THE CHOUGH, A BIRD WHOSE 'RED STOCKINGS' THE PEACOCK COVETED," BY J. A. SHEPHERD, FROM A RECENT NUMBER OF "THE ILLUSTRATED LONDON NEWS."

The fact that "The Illustrated London News" is read and appreciated in distant parts of the Empire is once more demonstrated by the amusing verses (printed above) which reach us from a lady living at Dartmouth, Nova Scotia. In her covering letter she says: "In your issue of August 31, 1929, you published a picture by Shepherd portraying a bird called 'chough.' I understand that this bird is rare in England, and in this part of the world it is unheard of. So we could not decide how to pronounce its name."

into a Soviet concentration camp. He calls it "a Red nightmare." His book is entitled "IN THE CLUTCHES OF THE TCHEKA." By Boris Cederholm. Translated from the Russian by F. H. Lyon. Illustrated. (George Allen and Unwin; 15s.). The author, a Finnlander by birth, had been an officer in the Imperial Russian Navy up to the Revolution. He then assumed Finnish citizenship (as his country had become independent), and in 1923 went to Russia on business. His arrest, which he told the examining magistrate was "a monstrous piece of tyranny," was due to his refusal to give evidence in a case of contraband. During his imprisonment he declined

a tempting offer made to him to become a Soviet spy. Eventually he was released on the intervention of the Finnish Government.

Of the general economic position in Russia, Mr. Cederholm writes: "The whole trade and industry of the Soviet Government is marching with sure steps to a total collapse. . . . Gigantic sums are needed to re-equip the factories and raise their productive capacity. If this is not done, in a few years things will come to the pass they were at before the introduction of 'Nep' (i.e., the New Economic Policy), and the most appalling anarchy will follow, unexampled in the world's history. . . . There is only one way out. They (the Soviet) must abandon the monopoly of foreign trade and create proper legal conditions which will guarantee foreign capitalists. . . . If this happens, the Communist International and the Tcheka will cease to exist as they are to-day, and . . . so sharp a reversal of policy will be preceded by an era in which the Tcheka and Komintern will employ the whole armoury of atrocities."

It is refreshing sometimes to exchange the company of man for that of the beasts that perish. Though some of them may be quite able and willing to bite your head off, they are not actuated by class hatred: they do it merely for their stomachs' sake; and not because you are a bourgeois or a capitalist. So I turn with relief to a delightful book called "ANIMALS LOOKING AT YOU." By Paul Eipper. Translated by Patrick Kirwan. With thirty-two illustrations after original Photographs by Hedda Walther. (Putnam; 10s. 6d.). Here we have the story, told in a series of disconnected sketches, of a man's friendships with many wild creatures in captivity, but chiefly with the larger animals—gorilla and orang-outang, lion, tiger and leopard, antelope and giraffe, walrus and sea-elephant, in various zoological gardens in Germany. As an appreciation of animal character this is a book quite out of the ordinary, and so are the illustrations, some of which are reproduced elsewhere in this number. The author combines an intense love of animals with vivid powers of description. Of late years there have been countless studies, literary and pictorial, of wild beasts and birds in their native haunts. This one is concerned with them as "prisoners of man," yet it preserves the dramatic vein to a surprising degree, and the author vindicates the system of keeping them captive. "The fervent animal lover," he points out, "is apt to forget that full freedom means the stern, relentless struggle for existence. We must beware of attributing to animals our own human qualities and burdening their souls with our own sentimental emotions. The zoological curator relieves the animal of its weary, danger-fraught hunt for food." For an ideal "Zoo," the author insists, there are two essential conditions: the first, ample space; and the second, keeping two of every kind. "There is no more dreadful fate for any animal than loneliness, and nothing more fatal to health than lack of a mate." He describes the mating habits of some of the larger and fiercer beasts with unusual realism.

In conclusion, here is a little library list of other interesting books about animals and birds, written from various points of view. Especially charming, both on the literary and pictorial side, is "BIRDS AND GREEN PLACES," A Book of Australian Nature Gossip. By Alec H. Chisholm, author of "Mateship with Birds" and "Feathered Minstrels of Australia." With two coloured Plates and seventy-seven Photographs. (Dent; 15s.). It is one of the most attractive volumes of its kind that I have seen—a feast for nature-lovers.

The hunter's aspect of the animal world is represented in "MUSINGS OF AN OLD SHIKARI." Reflections on Life and Sport in Jungle India. By Colonel A. I. R. Glasford. With Photographs and Drawings by the Author (Lane; 18s.), and "TO FAR WESTERN ALASKA FOR BIG GAME." Being an Account of Two Journeys to Alaska in Search of Adventure. By Theodore R. Hubbard. With sixty-seven Photographs and three Maps (Rowland Ward; 15s.). Both these works abound with the customary thrills incidental to the pursuit of dangerous game.

Nor are the domesticated animals forgotten. Horsemen will welcome a new and revised edition of a well-known authority's work—"MODERN HORSE MANAGEMENT." By Major Reginald S. Timmis, Royal Canadian Dragoons. With eighty Photographs (Cassell; 15s.). Of kindred interest, in the sphere of narrative, is an anthology of animal stories (the seventh of the series) entitled "MAINLY HORSES." Edited by Ernest Rhys and C. A. Dawson-Scott (New York, D. Appleton and Co.; 7s. 6d.). The stories, which among them concern also many other animals besides horses, are drawn from various authors, including Turgeneff, Borrow, Harrison Ainsworth, R. B. Cunningham Graham, and William Beebe. Finally, the "friend of man" receives one more tribute to his virtue and humour in "ALL SORTS OF DOGS." By Rowland Johns. With eighteen illustrations (Methuen; 6s.). This is an entertaining symposium of dog stories told at a club whose members met on winter evenings to discuss their canine acquaintances. And now it is time for me to stop, having myself an urgent appointment "to see a man about a dog." C. E. B.

SOME TYPES UNDER THE UNION JACK: STRANGE HEAD-DRESSES AND ORNAMENTS IN KENYA.



MUCH EAR-RINGED AND EQUIPPED FOR BURDEN-CARRYING: A KIKUYU HOUSEWIFE.
"The Kikuyu woman's most conspicuous ornaments are ringlets of pink beads hung from her ears. The rings are about 6 inches in diameter, and twenty is not an unusual number for each ear. The burden-carrier shown suspended from a band around her forehead is often laden with from 60 to 100 lb. of wood, sugar cane, bananas, or maize."



CARRYING HER MTOTO (BABY) ON HER BACK: A SAMBURU MOTHER.
"The *mtoto* is held in place by his mother's garment, a simple strip of unbleached muslin. Shredded palm leaves, wood, fish vertebrae, raw hide, and brass and copper wire are all used for necklaces. Brass wire is wound around arms and legs. Brass wire ear-rings of the design shown are original with the Masai, but are also worn by the Samburus, a related tribe."



A MASAI WARRIOR: A TYPE OF A WARLIKE TRIBE CLEVER AT METAL-WORK.
"Proud, courageous, independent, the men of the Masai tribe are great warriors. Few will serve the white man, save as hunters or guides. The Masai are very clever metal-smiths and are famous for their spears and shields, as well as for ornaments they design for women. The ear-rings shown are of iron and copper, and are worn only by the men."

These drawings, which were made in Kenya during the Eastman-Pomeroy-Akeley East African Expedition, illustrate some remarkable types, both of humanity and costume, to be found existing under the sway of the Union Jack in that part of the world. "The Kikuyu housewife, or *bibi*," writes the artist, "does all the heavy work, and if she has children they must help her at a very early age."



A MERU MAN ATTIRE FOR THE DANCE: AN OSTRICH-FEATHER HEAD-DRESS.
"The 'full-dress suit' of the Meru man includes a striking head-dress of ostrich feathers. He paints his body white, then uses his finger-nails or a twig to scratch off the paint, causing the brown skin to show through in stripes. One native painted his legs white from the feet to the knees. Above the knees were white rings, and the face was painted red with white rings round the eyes."

Regarding the Samburu woman, he says: "A pair of brass wire ear-rings are sold for one sheep or goat by the Masai natives who make them." As to the Masai warriors: "Their diet consists of raw and sun-dried meat, honey, milk, and blood obtained by bleeding cattle." Of the Meru men we read: "Among other adornments were tails of vulture feathers, cardboards, pieces of tin and skins."



OUR DOGS: No. 6—"NINE POINTS OF THE LAW."

FROM THE PICTURE BY CECIL ALDIN. (COPYRIGHTED.)



WILLS'S
CUT GOLDEN BAR
TOBACCO



J.M. BATEMAN.

DIFFICULTIES OF A TRAGIC VOYAGE: A SAILING-SHIP'S STORMY PASSAGE FROM AUSTRALIA.



"THE LAST FULL-RIGGED SHIP IN THE AUSTRALIAN TRADE":
THE RIGGING OF THE "GRACE HARWAR," WITH THREE MEN
ALOFT ON A YARD-ARM.

SAILS BLOWN
BY A TEARING
WIND,
AND MEN
ALOFT IN THE
RIGGING:
THE
"GRACE
HARWAR"
IN A GALE
DURING HER
STORMY
VOYAGE
FROM
AUSTRALIA
TO
QUEENSTOWN.



HIGH ABOVE THE RAGING SEA: TWO MEMBERS OF THE CREW OF THE
"GRACE HARWAR" ALOFT IN THE RIGGING ENGAGED IN FURLING SAILS.



PERILOUS WORK SUCH AS THAT IN WHICH MR. R. G. WALKER LOST HIS
LIFE DURING THE VOYAGE: MEMBERS OF THE CREW OUT ON A YARD-ARM.

Stress of weather has lately been much talked of among landmen. These dramatic photographs show what storms mean to men at sea in a sailing-ship. They illustrate the Finnish full-rigged ship "Grace Harwar," the last of the sailing-vessels in the Australian grain trade, which recently completed an adventurous passage of 138 days from Australia to Queenstown. The photographs were taken during the trip by Mr. A. J. Villiers. "The voyage (he writes) was a particularly trying one, the ship being beset by heavy weather throughout her fifty-seven-day passage to the Horn, having one of her crew killed, another swept overboard (but saved by the life-boat), and springing a leak in the height of a gale. The trials were so severe that one of the men was driven out of his

reason, and in the North Atlantic food ran out and supplies had to be obtained from a steamer." The man who lost his life was a young Australian journalist and photographer, Mr. R. G. Walker, who had signed on as an ordinary seaman. He was occupied in clearing a fouled gasket on the lower topgallant when a yard carried away and fell upon him. The precarious position of the men employed in reefing sails is easily seen above; a single rope is all that prevents them from being hurled into the sea below, while the violent plunging of the ship in a gale adds to the danger. The "Grace Harwar" (1565 tons) was built at Glasgow in 1889, and for many years flew the Red Ensign of the British Mercantile Marine. She now belongs to Captain Gustaf Erikson, of Mariehamn, Finland.

VICTIMS OF THE RHINELAND EVACUATION: SOLDIERS' DOGS THAT MUST SPEND SIX MONTHS IN QUARANTINE.



LITTLE KNOWING WHAT THEY ARE IN FOR, DOGS THAT MUST GO INTO QUARANTINE FOR SIX MONTHS, SEEN WITH MEN OF THE LEICESTERSHIRE REGIMENT BACK FROM THE RHINELAND, AT DOVER.



WHERE THE DOGS BELONGING TO OFFICERS AND MEN HOME FROM RHINELAND ARE KEPT IN QUARANTINE: THE FINE ISOLATION KENNELS AT HACKBRIDGE, SURREY.



WEARING AN EXPRESSION OF HOPELESS RESIGNATION: PRIVATE GATE'S ALBATIAN BEING GIVEN A BATH IN THE QUARANTINE KENNELS.



WELL EQUIPPED AND WARMED, BUT DOUBTLESS REGARDED AS "PRISON" BY THE QUARANTINE DOGS: A CORRIDOR IN THE KENNELS AT HACKBRIDGE.



VIEWING HIS NEW QUARTERS WITHOUT ENTHUSIASM: COMBANDIER NEWHAM'S SEALYHAM TERRIER BROUGHT OUT FOR EXERCISE.

"THIS MIGHT BE ALL RIGHT IF MASTER WERE HERE": CAPTAIN RICHARDSON'S SEALYHAM TERRIER OUT IN THE Paddock AT HACKBRIDGE.



There is a pathetic side to the evacuation of the Rhineland which will evoke the sympathy of dog-lovers. When the first contingent of the main body of British troops from occupied territory in Germany, comprising 500 officers and men of the 2nd Battalion, Leicestershire Regiment, arrived at Dover on September 24, they brought with them a number of pet dogs, which, in accordance with the usual regulations, had to go into quarantine for six months before rejoining their owners at home. They were taken to the special animals' isolation kennels at Hackbridge, in Surrey, where, as our photographs show, they are treated with every care and kindness. To the doggy mind, however, this enforced separation from their masters was naturally a severe trial, and everyone will understand the gloomy and homesick

looks on the canine countenances, contrasting so strongly with the cheerfulness of the men in the group photograph. Later, we see the dogs resigning themselves to their incomprehensible fate, and beginning to make friends in their new surroundings. The quarantine regulations involve considerable expense for soldiers owning dogs, and in some cases, to avoid the necessity of the owner's parting with their pets or leaving them behind, financial aid has been given by the Royal Society for the Prevention of Cruelty to Animals. It was stated that the next batch of soldiers' pets from the Rhineland would probably arrive at the Hackbridge kennels early in October, and may include a certain number of cats, for they also, since the beginning of this year, have been made subject to quarantine rules.



A FRIENDLY LITTLE EXILE: MAJOR JACKSON'S CROP-EARED DEBERMANN (A GERMAN BREED) "SHAKES A PAW" WITH THE KENNEL-BOY.



"I LIKE BEING COMBED, IF I WERE ONLY AT HOME": PRIVATE NELSON'S WIRE-HAIRED TERRIER AT HIS MORNING "TOILET."



SUBMISSIVE, BUT MOODILY ALSO: PRIVATE CARRINGTON'S Airedale BEING BRUSHED DOWN IN THE ISOLATION KENNELS AT HACKBRIDGE.



THE FADER'S DOG IS SAD, BUT RESPONDS TO KIND TREATMENT IN A CHRISTIAN SPIRIT: THE REV. W. E. F. CROSTHWAITE'S FOX-TERRIER, "GYP."



"I RATHER LIKE THIS MAN, THOUGH, OF COURSE, I MISS MY MASTER": SERGEANT WRIGLEY'S ALSATIAN MAKING FRIENDS AT HACKBRIDGE.



"I KNOW YOU WON'T HURT ME": LT.-COL. BIRCH'S GERMAN TERRIER, "BETTY," OFFERS AN AFFECTIONATE KISS WHILE HAVING HER FEET EXAMINED.



"THOUGH MY TAIL'S BETWEEN MY LEGS, STILL I'M CARRYING ON": ATTENDING TO THE TEETH OF SERGEANT HARRISON'S GREYHOUND AT HACKBRIDGE.

"CAT: A SYMBOL OF LIBERTY."

BEING AN APPRECIATION OF
"THE MODERN CAT": By GEORGINA STICKLAND GATES.*

(PUBLISHED BY MACMILLAN.)

"CAT"—says our old friend Brewer—"Cat. A symbol of liberty. The Roman goddess of Liberty was represented as holding a cup in one hand, a broken sceptre in the other, and with a cat lying at her feet. No animal is so great an enemy to all constraint as a cat." There is the truth of it. She walks alone, in comfortable complacency; delicately, decidedly, disdainfully. Not for her the fealty of the dog: she is the better or the equal or she "obliges."

There are those who argue that she owes her every move to the natural machinery we name instinct; that she does not think; that she is minus memory; that her vaunted homing powers, her maternal care

there comes to me the saying "A man may well bring a horse to the water, but he cannot make him drink without he will," and what may be the more apposite assertion, that the monkey can talk but will not, lest, like his tailless descendant, he be made to work! Still, there are the tests—and, admittedly, the conclusions to be drawn from them do not suggest that pussy's intelligence is of a high order!

Such triumphs as are registered are nullified by being classed as luck. One instance will suffice. A cat is placed in a box—a hungry cat—and outside is fish. She claws and scrambles to get out, but she does nothing "rational." At last, she catches a paw

in the release-loop, the door responds by opening, she is able to escape, and she is gratified by gaining her meal. Then she is put back into the box. As far as can be seen, her experience has taught her nothing. She fights again, and again she strikes the loop and gets out. After perhaps a score of essays, "she reaches to a point where as soon as she is dropped in the box, without making any other movements, she pulls the loop. She has learned the trick!" Or so the average would believe. But, urges our authority, a graph in either hand, in reality "the cat uses man's second best procedure, hit-or-miss varied struggling, guided by accidental solution." She—not the cat!—writes, in fact: "If you had observed the cat only on the final occasion, you might be moved to marvel as Romanes did at the wonders of animal reasoning powers and to make all sorts of gratuitous assumptions regarding the cat's understanding of mechanical contrivances and the complexity of her ideas. You might say, 'See, she understands that pulling the loop will open the door.' Yet the cat understands nothing, she does not see through the situation. All that has happened is that the tendency to claw the loop has been strengthened through repetition and through the fact that it has brought release and food, whereas the tendencies to make those movements of biting, mewing, struggling, which brought only continued discomfort, gradually disappeared. The cat learns to escape from a box much as a child learns to button his coat. He does not think, 'I will hold the button thus and push it thus.' Instead, he struggles with it, twists it first this way, then the other. After several experiences with buttons, he learns to operate them immediately. That method of holding the button is retained which has brought him satisfaction. Those methods of handling have been eliminated which were awkward, uncomfortable, unavailing. He probably thought little about the matter other than to be pleased at his final achievement." Cries of "Special pleading"! And, for the comfort of the defence and the critical, the same psychologist's confession: "She (the cat) is no philosopher, no mechanician, no student or critic of human affairs, merely a distant relative, poverty-stricken with respect to the most valuable of all possessions, but cherished for her air of aloofness and that aura of mystery which surrounds her. This, at least, is the view of the cat's mind that many students of comparative psychology hold to-day. Other investigations may be made to-morrow which shall overthrow these

theories. A writer in *Harper's* says: 'From science and by reason we as yet know neither whence the universe came nor whither it is going; what I am that read this, nor what it is that I read, nor whether there is an I, nor what is energy or space or matter; nor the explanation of any force or thing, whether heat or light or electricity, or thought or imagination or love.' We know even less about cats."

From all of which it must not be assumed that Mrs. Stickland Gates is a cat-hater. She sees the fireside sphinx in the friendly flicker of the flames as well as in the "laboratory" of the investigator—and, though she cannot find it in her professional heart to credit all the cat yarns of all the cat "fans," she does not banish sympathetic mention of many of them and a mild acceptance of some. As she has it: "Usually you find her in our homes. There she occupies a position much like that accorded by primitive theology to the deity. Her function is to sit and be admired. To be sure, we no longer accord the cat the whole-hearted worship which the ancient Egyptians provided. We do not feel it necessary that a whole city, or even a whole family, should go into mourning on the death of a cat. We do not even shave our eyebrows when a kitten dies, nor do we maintain troops of cats in temples, fed on fish and bread dipped in milk, nor do we tear to pieces a 'noble Roman' who accidentally kills a cat. On the other hand, we do not view the cat with as marked uneasiness as did our ancestors of later date. If we find (and our forebears report definitely that they *did* make such discoveries), a cat on some dark night engaged in an unholy rite—such as dancing on a gravestone—and if in anger we cut off her right front paw, we do not expect next morning to discover that one of our neighbours—perhaps some shrewish old woman—has lost her right hand! Some of us even scoff at statistical evidence and are undisturbed in our belief in feline integrity when we learn that in the report of witch-trials (collected by an eminent jurist) the Arch-Fiend appeared to his followers only sixty times as a cavalier, only two hundred and fifteen times as a he-goat, but nine hundred times as a black cat."

We are tolerant—if not adoring; and Mrs. Gates is with us, despite her insistence that it is always the unusual that is commented upon, not the normal, and that there is such a thing as error of interpretation, incorrect "reading into" the unfathomed mind!

Very well; so be it. But do not disparage the glories of Grimalkin, the younger females of the species,



"AN OCCASIONAL ACTIVITY": A CAT SEEKING TO CATCH FISH BY THE "SCOOPING-OUT" PROCESS.

Cats have even been known to enter the water after fish, but this is most unusual. "Cats who display this ability, according to the author (E. W. Gudger), usually belong to millers. They are accustomed to catch water rats, and get into the habit of going into the water to get them. You might picture a cat some day missing the rat at which she was aiming and catching a fish instead. Gradually, perhaps, by such accidents as this, she would build up the habit of fishing."

Reproduced from "The Modern Cat," by Courtesy of the Publishers, Messrs. Macmillan.

for her kittens, her preying, her little friendships and her age-old enmities, her responses to the spoken word, her trifling tricks, are accidents, the vestiges of ancient ancestry, as uncalculated as breathing—in a word, that, as an American writer put it sardonically, she must be regarded as an automaton that is valueless save as a self-setting mouse-trap!

These will not quarrel with Dr. Gates's findings when she affirms that, "although the cat may be superior to her mistress in the twilight—"Cats, like men, cannot see in absolute darkness"—in her quickness, strength, and accuracy in the activities that are peculiarly her own, in falling on her feet, in orientation, she is "notably below the human level in certain other respects. She is blind to colours and deaf to tones. She shows no evidence of that ability which we describe popularly as 'reasoning,' she does not suddenly 'see through' a situation, she does not learn 'by jumps' as man does when he is not only fumbling but thinking. She is apparently unable, for example, to discover that of four doors, three of which are to be unlocked and one locked, the experimenter will never lock the one which has been locked on the previous trial, nor that it is futile to push repeatedly at one door and inefficient to neglect persistently one possibility. She fails to perceive that the way to obtain meat stuck on the farther end of a stick is to pull the nearer end towards her. She apparently can rarely remember under experimental conditions for more than a minute which of two similar entrances she must approach in order to obtain food. Seeing another cat perform a trick and receive a reward does not lead her to attempt to repeat the act in the hope of a like recompense. Even moving her limbs in the desired direction does not give her the 'idea' of an act. She seems to have few, if any, of those mental elements which we describe as ideas or thoughts."

That, briefly, is the case for the prosecution; and various ingenious tests are cited to bolster it: yet

stands that pulling the loop will open the door.' Yet the cat understands nothing, she does not see through the situation. All that has happened is that the tendency to claw the loop has been strengthened through repetition and through the fact that it has brought release and food, whereas the tendencies to make those movements of biting, mewing, struggling, which brought only continued discomfort, gradually disappeared. The cat learns to escape from a box much as a child learns to button his coat. He does not think, 'I will hold the button thus and push it thus.' Instead, he struggles with it, twists it first this way, then the other. After several experiences with buttons, he learns to operate them immediately. That method of holding the button is retained which has brought him satisfaction. Those methods of handling have been eliminated which were awkward, uncomfortable, unavailing. He probably thought little about the matter other than to be pleased at his final achievement." Cries of "Special pleading"! And, for the comfort of the defence and the critical, the same psychologist's confession: "She (the cat) is no philosopher, no mechanician, no student or critic of human affairs, merely a distant relative, poverty-stricken with respect to the most valuable of all possessions, but cherished for her air of aloofness and that aura of mystery which surrounds her. This, at least, is the view of the cat's mind that many students of comparative psychology hold to-day. Other investigations may be made to-morrow which shall overthrow these



"CAN THE WHITE KITTEN LEARN THE TRICK BY OBSERVING THE ACT AND ITS OUTCOME?": A CAT USING HER PAW TO GET THE MILK SHE CANNOT REACH WITH HER MOUTH.

The general answer to the question is: "These and other cases, the investigator feels, should be described as instances of voluntary imitation, though of a low order. 'The cat imitates the act of another, with a definite purpose in view.' The imitation is of a low order because it does not occur 'until the required act has been performed many times by the trained animal.'"

Reproduced from "The Modern Cat," by Courtesy of the Publishers, Messrs. Macmillan.

and poor—but popular—father! And let the deadlier cease their proud purring as they listen to the F. H. Herrick saga of the Cat that was a Compass. "Very interesting indeed was the behaviour of the Tomcat who provided so much amusement for a group of friends one dark summer night on a lake near Madison,

[Continued on page 606.]

* "The Modern Cat: Her Mind and Manners." An Introduction to Comparative Psychology. By Georgina Stickland Gates, Ph.D., Assistant Professor of Psychology at Barnard College, Columbia University. (The Macmillan Company; 8s. 6d. net.)

MASTERPIECES OF ANIMAL PORTRAITURE:

MOODS AND FANCIES IN FACIAL EXPRESSION.

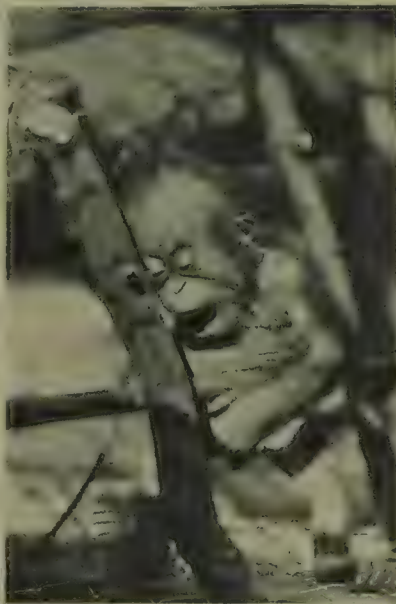


"THE HEAVY EYELIDS RISE SLOWLY: TWO EYES BURN BENEATH A HIGH FOREHEAD—THE ORANG IS LOOKING AT YOU."

"AN ORANG CHILD": ONE OF THREE YOUNGSTERS IN A CAGE, THAT "SWING AND SOMERSAULT WILDLY IN THE BRANCHES OF THEIR TREE."

"THEY WERE NO LARGER THAN TWO-YEAR-OLD HUMAN BABIES AND . . . THEY COULD CLAMBER UP ME AS I SAT": A BABY ORANG.

"IN ONE FAMILY THE CHILD IS ALREADY A GOOD SIZE: HE TYRANNISES OVER HIS MOTHER AND NIPS HER PLAYFULLY": A YOUNG ORANG.



"THE LITTLE ORANG WHINES WITH WEARINESS . . . A LIVELY AND VERY HUMAN CREATURE WHO CLIMBS THE WHOLE DAY LONG."

"NOT EVEN THE MARTIAL MOUSTACHE CAN DISTURB THE DREAMY EXPRESSION OR ALTER THE CHILDISH SOFTNESS OF THE YOUNG LION'S FACE."



"THE SOMBRE HEAD OF THE HARPY EAGLE HOLDS YOU IN THRALL LIKE AN EVIL INDIAN DANCE-MASK."



"WHEN THE SIBERIAN TIGER BARES HIS JAWS, HIS FANGS EMERGE LIKE TERRIFYING DAGGERS, AND HOT BREATH STREAMS THREATENINGLY."



"THE LIME-YELLOW CONTOURLESS GIANT RESEMBLES NO OTHER LIVING CREATURE": A SEA-ELEPHANT.

In the delightful book (named below) from which these wonderfully expressive studies of animals in captivity are reproduced, the author's pen-portraits are equally fascinating. There is also a charming account of a day spent in a cage with four little orang-outangs. "I did not move, but began to speak to them softly, and soon we were good friends. My watch became a cosmic riddle, and my piece of sugar, manna from the skies, and soon the little female began to tell me a complicated story in a series of strange grunts." The Harpy Eagle is a fearsome bird. "The power of one blow of the beak will split a human skull."

The Siberian tiger eventually became friendly. "As he approached me (writes the author) he growled as though burdened with news to relate, and rubbed his heavy woolly head against the bars, and he yawned and wondered, I am certain, why I never accepted this invitation to scratch him." The description of the great sea-elephant, Goliath, from the Antarctic, is vividly impressive. "The surface of the water is unruffled. Suddenly a fabulous monster rises from the depths, an enormous, impossible, shapeless head becomes visible. . . . Black deep-gleaming eyes blink . . . and with a shattering roar the sea-elephant rears his great bulk."

A PAGE FOR COLLECTORS: COPPER, WAX, ACID, AND THE STEEL POINT.

*An Appreciation of James Laver's "A History of British and American Etching" by FRANK DAVIS.**



THIS decade has seen what can only be described as a Renaissance in the art of etching. The collecting public was never more eager to acquire

The eighty-four plates are well chosen to show the historical development of the art. It is easy to cavil here, because one's own personal preferences hasten to get the better of one's judgment. Yet, after all, the purpose of the book is to show how etching developed through the centuries, not to present us with the most pleasing examples. One has, therefore, no right to complain if there is no print by Hollar. The Rowlandson might

case of Bruce Robertson, who failed to find a master at home, and scraped together enough money to come to England and study at South Kensington. He remained in this country for sixteen years before returning in 1912.

A romantic and plucky Australian etcher whose work has not, I believe, ever been seen in London is Victor Cobb. He is still comparatively young, and has been fireman in a house-boat, waiter in a restaurant, and a policeman at Johannesburg. While in the police barracks he studied handbooks on etching, and afterwards established a great reputation for his interpretation of Australian landscape.

As for America, we have long passed the stage when S. R. Koehler, in the 'eighties, in writing his book on "Etching," thought it necessary to apologise for devoting a whole chapter to his own country. Whistler is necessarily discussed in the chapters on England; his disciple, Pennell, is given adequate space in this section. I don't know that Mr. Laver can quite make up his mind about Pennell, whose character is admittedly baffling. Nor can he quite approve of him. "Joseph Pennell," he says, "is a somewhat puzzling figure. The definiteness of his own opinions, and the warmth with which he was wont to express them, tend to make an estimate of his work almost a personal matter of like and dislike." But why should they? The opinions and idiosyncrasies of a contemporary are often annoying, but Pennell is dead. One doesn't worry nowadays about the ill-temper of Michelangelo, or allow the fact that Benvenuto Cellini was a quarrelsome blackguard to influence one's judgment of his achievement.

It is only fair to add that Pennell receives his share of praise a few lines further on. The survey of living American etchers is excellent, and they are well represented in the plates.



A PIONEER WORK IN THE ETCHING OF ARCHITECTURE: "DURHAM," BY JOHN CLERK OF ELGIN (1728-1812)—THE CATHEDRAL AND CASTLE AS THEY APPEARED IN THE EIGHTEENTH CENTURY.

"John Clerk of Eldin . . . was born at Penicuik in 1728. In 1753 he married a sister of the Adam Brothers. . . . He founded his etching practice on that of Hollar. In little longer than ten years (c. 1770-82) he produced more than 100 plates, and then had his attention diverted from etching by his interest in naval tactics. His plate of Durham is very fine, and anticipates much later work in the etching of architecture. . . . A special set of proofs, many of them touched by the hand of Clerk's brother-in-law, Robert Adam, were presented to the King in 1786." Clerk's son became Lord Eldin.

*Illustrations on this page reproduced from "A History of British and American Etching," by James Laver.
By Courtesy of the Publishers, Messrs. Ernest Benn, Ltd.*

good work, and the supply of competent artists was never so adequate. The word "competent" may seem a little ungracious, but it is used advisedly, for among so great a number of practitioners a proportion must necessarily be craftsmen rather than artists in the true sense. None the less the most casual acquaintance with the London galleries is sufficient to bring home the fact that the standard, not merely of capability, but of genuine imaginative insight, among modern etchers is so high, and at the same time so vigorous in its fundamental enthusiasm, that the next ten years are likely to produce yet greater achievement. The work of James McBey and Muirhead Bone, for example, requires no commendation here; but not every amateur sees that a dozen younger men are already approaching a similar well-deserved success. Before many years have passed a new edition of this book will be required.

Mr. Laver, who is Assistant in the Department of Engraving, Illustration, and Design at the Victoria and Albert Museum, brings to his task sound scholarship and enormous industry. The bibliography alone is worth a guinea, and, in spite of a modest preface in which he apologises for many omissions, one reader at least has failed to discover a single name of any reputation that is not mentioned. Indeed, so immense is the material that one feels the author might have discarded some of the more pedestrian, though quite worthy, artists who figure in his pages, without detracting in the least from the value and interest of the book. This would have allowed him to devote a short chapter to a description of how an etching is made: an astonishing number of people buy etchings and will presumably read this volume with great interest, who have not the faintest notion of the technical process by means of which their purchases are so lovingly and laboriously produced.

have been more vigorous and typical; and is a Constable etching really important enough under the circumstances?

There have been many histories dealing with the subject—Mr. Hind's "History of Engraving and Etching," for example. Where this new volume is of particular interest is that, in addition to a review of the past, it provides us between the same covers with a survey of modern etching not only in England, but in the Dominions and America.

When Sir Seymour Haden's prints were sold in 1891 several Whistlers and Méryons were purchased for the Melbourne Gallery. It was apparently the arrival of this collection that marked the beginning of Australian interest in the subject. It is interesting to read that John Shirlow, the first Australian to achieve any real distinction as an etcher, was compelled to make his own tools—they were unobtainable in the artists' supply shops. The two Lindsays, Lionel and Norman, are better known in England, thanks to an exhibition of their work at Burlington House some years ago. Perhaps some readers of this page will remember that, owing to what can be mildly described as unfortunate preliminary publicity, the quite genuine talent of Norman Lindsay was obscured by an outcry against the supposed ultra-erotic character of his work.

Mr. Laver points to the difficulties encountered by the would-be etcher in Australia a few years ago by citing the



THE FINEST WORK OF AN ETCHER WHO SPECIALISED ON ONE CITY: "OXFORD CASTLE," BY WILLIAM TURNER, KNOWN AS "TURNER OF OXFORD" (1789-1862).

"William Turner, known, to distinguish him from his great contemporary, as 'Turner of Oxford,' is an etcher who deserves something better than the obscurity into which he has fallen. His subject matter in etching seems to have been entirely drawn from his favourite city. Perhaps his most effective plate is his view of Oxford Castle."

* "A History of British and American Etching." By James Laver. (Ernest Benn, Ltd.; £3 3s.)

ROYAL HEIRLOOMS FOR DISPERSAL:



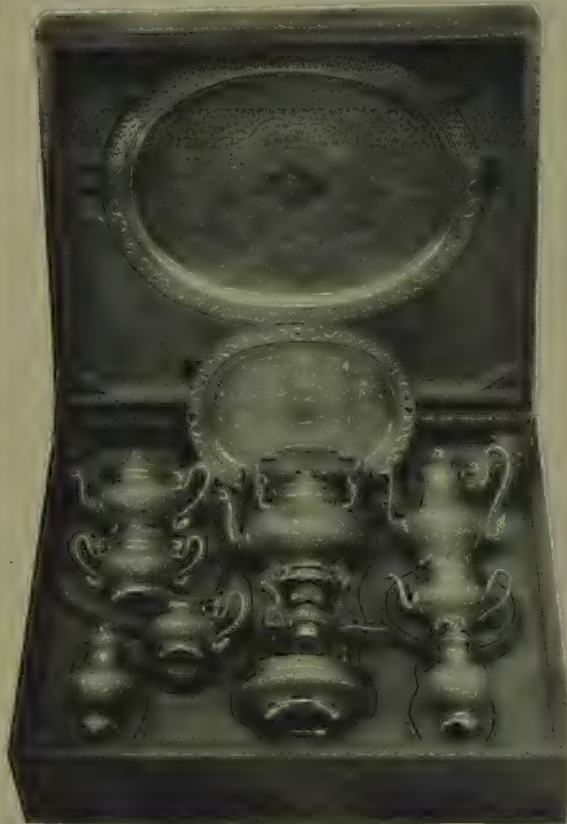
BY BENJAMIN BOLOMEY (LAUSANNE, 1739-1819): A PORTRAIT OF A BOY IN FANCY DRESS.



THE EMPEROR FREDERICK (FATHER OF THE EX-KAISER AND FRAU ZOUBKOFF) AS CROWN PRINCE OF PRUSSIA: A PORTRAIT BY HEINRICH VON ANGELI PAINTED IN 1874.

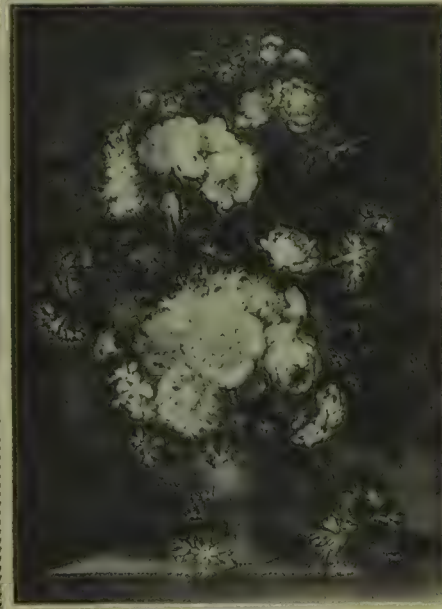


INCLUDING THE OWNER, NOW FRAU ZOUBKOFF: "PRINCESSES VICTORIA, SOPHIA, AND MARGARET OF PRUSSIA" (SISTERS OF THE EX-KAISER), BY FRANZ VON LENBACH (1836-1904).



A WEDDING GIFT FROM KAISER WILHELM I. TO THE CROWN PRINCE AND PRINCESS (AFTERWARDS THE EMPEROR AND EMPRESS FREDERICK) ON THEIR MARRIAGE IN 1858: A LARGE JAPANESE TEA-SET IN SILVER WEIGHING 44 LB.

TREASURES OF THE EX-KAISER'S SISTER.



ASCRIBED TO JAN DAVIDSZ DE HEEM, A DUTCH ARTIST OF THE SEVENTEENTH CENTURY: A FLOWER PIECE (IN OILS).



THE OWNER'S MOTHER, AND DAUGHTER OF QUEEN VICTORIA: THE CROWN PRINCESS OF PRUSSIA (AFTERWARDS THE EMPRESS FREDERICK), BY HEINRICH VON ANGELI.



A PICTURE BY JOHN CONSTABLE (1776-1837): AN EXAMPLE OF A FAMOUS BRITISH PAINTER IN THE SCHAUMBURG PALACE SALE.



BY A SIXTEENTH-CENTURY FLEMISH MASTER OF THE BRUEGHEL SCHOOL: AN OIL PAINTING DATED 1580—AN INTERESTING FOLK SCENE WITH VARIOUS GROUPS, INCLUDING A WEDDING AND A FUNERAL.

The ex-Kaiser's sister, formerly Princess Victoria of Prussia, who married, first, the late Prince Adolf of Schaumburg-Lippe, and, some two years ago, a young Russian refugee named Alexander Zoubkoff, has fallen heavily into debt since this second marriage, although she was at one time among the wealthiest women in Germany. To meet the creditors of Herr and Frau Zoubkoff, the whole valuable contents of the Schaumburg Palace in Bonn are to be offered for sale at a great auction to be held there from October 15 to 19. The list comprises, it is said, no fewer than 15,000 objects of art—including pictures, china, silver, antiques, furniture, and carpets—many of them intimately associated with various

royal houses of Europe. "The Schaumburg Palace," writes a correspondent in sending us the above photographs, "was for many decades a centre of the highest society. Through near relationships, there were connected the families of the English Guelphs, the Hohenzollerns, the Schaumburgers, and the Hessians. Many of the valuables were inherited by Frau Zoubkoff from her mother, the Empress Frederick (daughter of Queen Victoria), and this accounts for the large number of objects of British origin. Many of the paintings came from the Kaiser Friedrich Palace in Berlin." Among other treasures to be sold is an old English glass service presented to the Empress Frederick by her father, the Prince Consort.

The Way of the World Through Women's Eyes.

By "MILLAMANT."



A DRAUGHTBOARD COAT AND SKIRT: LADY SCONE AT THE PERTH HUNT STEEPLECHASES.

Checks in varying sizes are very popular this autumn. Lady Scone wore this smart suit patterned in large checks, with a plain felt hat and beautiful fox tie.

the guests at Sir Barry Jackson's house-party during the Shaw Festival at Malvern. The discussion was about art and the difficulties of selling pictures. Mr. Shaw, to use his own words, "recognising the quality of Mrs. Harvey's work, called her attention to that great American genius, Mr. Woolworth, who has given us wonderful shops in which you can buy any article for sixpence. No shop-windows detain me in my walks as his do. I reminded her that I, Bernard Shaw, had been glad to receive five pounds for many of the best criticisms I ever wrote; and that George Russell the painter supported 'Æ' the poet by editing a paper on weekdays and on Sundays painting an Irish (or Tinnan Oge) landscape of extraordinary quality, for which he easily found a purchaser at five pounds. I exhorted her to become the first Woolworth Artist, and give London the first one-woman show of five-pound pictures." Sir Barry remarked, "Very well, G. B. S. Then why not write a preface to be printed with the invitation, instead of spoken on the opening day?" Mr. Shaw did so; Miss Harriet Cohen, a fellow-guest, offered her house for the experiment; and Mrs. Harvey, the artist, was in the happy position of finding her exhibition arranged for her in a most original manner, and with the certainty of a great number of visitors, lured there by the irresistible exhortation of Mr. Shaw, and by the hope of a glimpse at the piano of that talented and beautiful performer,



THE PERFECT COAT FOR AUTUMN RACE MEETINGS: LADY CUNLIFFE-OWEN AT THE WINDSOR MEETING.

A high fur collar and leather belt give a business-like air to this well-cut tweed coat completed with large patch pockets and strapped cuffs. It aroused great envy on the only chilly day of September.

at the piano of that talented and beautiful performer,

"G.B.S." Introduces a "Woolworth" Picture Show.

The firm of Woolworth's must feel greatly honoured by the news that no less exalted a personage than Mr. Bernard Shaw is one of their most constant window-gazers. Furthermore, that Mr. Shaw so admires their method of business that he advised an artist to give an exhibition run on similar lines, the slogan being but slightly varied to "Every picture in this show—five pounds!" The idea originated, quite by chance, amongst

OUR ILLUSTRATIONS SHOW NOTABLE WOMEN IN NOTABLE FROCKS.

Miss Harriet Cohen. Unfortunately, the exhibition opens after this paper has gone to press, but we have Mr. Shaw's good opinion to vouch for its cleverness.

An Exhibition of Animal Sculpture.

Women carry their love of animals into their homes to a remarkable extent. Enter any boudoir or sitting-room expressing the personality of a feminine owner, and you find, nine times out of ten, quite a menagerie of small, fascinating animal statues grouped on odd tables and in niches. Although the work of the late Rembrandt Bugatti, which is at present on view in London, does not come under the same category—for his sculpture adorns several of the famous museums of Europe—every woman who is fond of animals will find a real delight in viewing the present exhibition of his sculptures at the Abby Galleries in Carlos Place. The animals are all worked in bronze, and the execution is magnificently strong and arresting. There are a few quite small figures, conveying the same idea of strength and grace. A monkey standing on hands and feet has a massive head with an Egyptian sphinx-like air, and the "Ostrich Bending its Head" is a marvel of grace and power. The sculpture, although very modern in effect, has never lost the literal structure and vitality of the animal it portrays. This is the first exhibition of Bugatti's work in England, although on the Continent he was already famous at the time of his death in 1915. Some of his figures convey the idea of speed so remarkably that one wonders whether they inspired Ettore Bugatti, brother of the sculptor, to create the famous car named after him, or whether it was the scientific mind of the latter which influenced his brother's art.

Women of the "Pandemonium" Group.

Only two women exhibited in the Pandemonium Group Exhibition, which seems to indicate that the younger feminine generation are less ultra-modern in their work than the men. At all events, the pictures of Miss Joan Peach and Miss Kathleen Garnham were distinctly mild in comparison with those of Teixeira Barbosa, Yunge, and others. Miss Garnham, especially, showed soothing landscapes in soft colourings, of which "The Backwater, Dedham," and "The Leaning Tower of St. Moritz," were perhaps the most attractive. Miss Joan Peach displayed rather alarming modernistic tendencies in her still-life groups and choice of subjects—chimney-pots and dead fish being amongst them—but one or two flower studies were pleasantly recognisable.

The Vogue for Chinese Rooms.

The well-known love of the Queen for Chinese embroideries and *bibelots* is doubtless the cause of the increasing interest shown in antiquities from that country. Richly embroidered hangings and rugs from old temples are utilised as bedspreads and furnishings in many famous modern houses. Rarely has there been shown a more beautiful collection of old Chinese rugs and embroideries than those at present on view at the Claridge Gallery, Brook Street. The *pièce de résistance* is a magnificent wall-hanging, about fifteen feet in height, embroidered in gold and coloured silks with the Imperial Five Claw Dragons.



SMALLER CHECKS WORN WITH LARGER BEADS: LADY BRIDGET PARSONS AT NORTH BERWICK.

Another aspect of the vogue for checked tweeds is shown in this attractive cardigan suit worn by Lady Bridget Parsons. The patterned jumper and large glass beads contrast well with the tiny checks of the suit.

The colouring is beautiful, and stands out decoratively against the sombre black-silk background. Although the hanging is several hundred years old, quite recent events have given it a tragic historical association. It was taken from the Palace of Mukden, the beautiful home of Chang-Tso-lin, the unfortunate War Lord of Manchuria, who escaped death hundreds of times by travelling always in an armoured car surrounded by soldiers, only to meet his fate in a train wrecked by a bomb thrown from a bridge. His palace was a treasure-house of exquisite specimens of Chinese art from the earliest times. There are also included in the exhibition many small tapestry rugs which are taken from pillars of temples. These make effective little dressing-table rugs or chair seats, and some are accompanied with shaped pieces to match, designed to fit the backs of chairs. Amongst the silk hangings and bedspreads there are many magnificent examples of Chinese embroidery on thick silk in the beautiful rich blues and reds of a century or so ago, which seem immune from modern imitation.

Modern Women Weave Their Own Curtains.

Women are so enthusiastic on the subject of interior decoration that they are even weaving their own curtains and furnishing fabrics! It is interesting to find that the ranks of pupils at the London School of Weaving have increased considerably during the last few years, in spite of the fact that modern woman is accused of taking little or no interest in old handicrafts of this kind. And there are many well-known women who, although too busily occupied to spare time to weave themselves, design their own colour-schemes and have curtains, cushions, and even frocks, handwoven to their directions. Lady Oxford has had several materials woven according to her designs, and Lady Airlie, the daughter of the Earl of Leicester, has also introduced handwoven furnishings into her home. Abroad, where it is the general ambition to make the house as much like home as possible, this English handweaving has been much in vogue for several years. Lady Allardyce, the wife of the Governor of



A BRIDESMAID'S HEAD-DRESS OF UNUSUAL DESIGN: MISS HILARY STRICKLAND-CONSTABLE AT HER BROTHER'S WEDDING.

This charming modern version of a Russian kakoshnik is carried out in ivory silk net studded with green stones, and proves the attraction of the modern vogue of dressing the hair well off the forehead. From the head-dress depended long veils of green silk net, matching the colouring of the mediæval dress.

Newfoundland, has had several fine examples sent her across the water from the hand-weaving headquarters in London, and Lady Cordeaux, whose husband was Governor of the Bahamas, is another patron of the mode overseas.



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GRAMOPHONE NOTES.

RECENT issues of "His Master's Voice" gramophone records provide a series of superb performances by many world-famous executants, and music-lovers will find a store-house to enrich the autumn library. The London Symphony Orchestra, conducted by Albert Coates, has made the first electrical recording of Wagner's "Eine Faust Overture" (Parts 1 and 2). It is a glorious flow of music, rich and full, and reproduced with all the realism of the concert hall. The Symphony Orchestra, conducted by Piero Coppola, brings out the delicacy and sensitiveness of Debussy's Nocturne No. 1, "Nuages," and this work forms a desirable companion to the already issued "Fêtes." Conducted by the composer, Eugene Goossens, the New Symphony Orchestra contributes the Ballet Music for "Judith," the opera which caused such an impression when produced at Covent Garden last June. The New Symphony Orchestra, with Dr. Malcolm Sargent, also adds the "Merrymakers' Dance" from German's "Nell Gwyn" Dances, and Boccherini's delightful Minuet.

Because Serge Rachmaninoff is to be heard shortly in London and other cities, special interest attaches to his brilliant recording of Tschaikowsky's "Troika en Traineaux" and W. Rachmaninoff's "Polka de W. R." Really amazing is Josef Lhevinne in Schultz-Evler's difficult arrangement of the "Blue Danube" Waltz. In making his gramophone debut, Lhevinne enables everyone to hear and appreciate his almost uncanny technique and his ability to get the fullest force and feeling from his piano. Notable violin recordings come from Jacques Thibaud and Isolde Menges. E. O'Henry figures as composer-organist in playing "Ca c'est Madrid" on the Wurlitzer organ of Madame Tussaud's Cinema. Dr. Albert Schweitzer renders on Queen's Hall organ two of Bach's choral preludes.

An important addition to recorded Wagnerian music is the singing of Gota Ljungberg and Walter Widdop in selected passages in German from Act 2 of "Parsifal," to the playing of the London Symphony Orchestra under Albert Coates. Peter Dawson's army of admirers will welcome him in two more ballads, "The Smugglers" and "The Man Who Brings the Sunshine." That inimitable artist, Yvette Guilbert, is at her best in two old French songs. Gracie Fields, who brought Lancashire to London, reveals how well she can sing seriously with Toselli's "Serenade," and what a comédienne she is in "Unlucky Number Thirteen."

New records issued by Columbia include a series of English Folk Dances especially arranged for Schools by Cecil J. Sharp, and played by the B.B.C. Wireless Military Band, conducted by B. Walton O'Donnell. The tunes are "Helston Furry Processional" and "Indian Queen" (12 in., No. 9769); "Fourpence-Halfpenny-Farthing" and "Lilli Buriro" (10 in., No. 5503); "Epping Forrest" and "Gathering Peascods" (10 in., No. 5504); "Picking Up Sticks" and "Newcastle" (10 in., No. 5505). Many music-lovers will welcome the new issue by Columbia of "Casse-Noisette Suite" (The Nutcracker Suite) (Tschaikowsky), played by the Royal Philharmonic Orchestra, conducted by Oscar Fried. The Suite is contained on three 12-in. double-sided records (Nos. L2318, 2319, 2320).

Other new records by Columbia are "Waldteufel Memories," Fantasia, played by Herman Finck and his Orchestra (No. 9836); "The Fountains of Rome" (Respighi), played by Milan Symphony Orchestra, conducted by Cav. Lorenzo Molajoli (Nos. 9833-34); "L'Arlésienne Suite" (Bizet—arranged by Scar), played by the J. H. Squire Chamber Orchestra (No. 9835); and two numbers sung, unaccompanied, in Russian by the Don Cossacks Choir, "Cossacks, Cradle Song" and "In the Church" (No. 9839).

CAT: A SYMBOL OF LIBERTY.

(Continued from Page 600.)

Wisconsin. The cat was taken for a ride in a boat and when some distance from shore became uneasy (much as one's grand-mother might do on such an expedition) and anxious to go home. But, unlike grand-mother, he did not cling to the centre of the boat but climbed out on one end and stretched his head toward home and mewed continually. The men reacted in characteristic human fashion—by turning the boat slowly round and round to see what the cat would do. But whether 'right side, left side, bow or stern, Tom was always on the part of the boat nearest home, and straining as far as he could in that direction. Fully a mile from any shore, how could he tell which shore was which! He was wrapped in a heavy blanket-shawl, so that he was unable to see, and held either in the experimenter's lap or in the bottom of the boat and the craft then rotated. As soon as he was released he started with no mistake and without the slightest hesitation toward the end of the boat nearest home. Sometimes the boat was turned by a single stroke, sometimes it was rowed slowly round in a circle, it made no difference to Tom. He was unerring as a compass." Oh, Felix, fold thine arms and bow thy whiskered head!

Seriously, "The Modern Cat"—is any cat modern?—is worthy of its title, and will be appreciated not only by those to whom Puss is a subject for study—a creature of a "colourless and toneless universe" of her own who is to be observed for instinct, reaction, and reason—but by those who, without emulating the German Lady of Rank who advertised for "a few well-behaved and respectably dressed children to amuse a cat, in delicate health," rank with the "most obedient servants" who "continue to treat the cat as a friend, as did Ben Jonson when he bought oysters for his fastidious pet, or Victor Hugo, whose cat sat unrebuked on his dais, or Matthew Arnold when he described feline gambols, or Sir Walter Scott who encouraged his pet's despotic rule of his bloodhound, or Lord Chesterfield who left his cat a pension, or the Brontës, or Richelieu, or Mahomet, or Petrarch, or Henry James, or Robert Southey, or Horace Walpole, or Gregory the Great, or Cardinal Wolsey, whose intimate companion she was."

That is all that it is necessary to say here—and a Familiar is clamouring for her cream! Do we not all live under the cat's foot? E. H. G.

We much regret that, when illustrating in our last issue the famous Polar exploration ship, *Discovery*, now on her way to the Antarctic with the new Australian expedition under Sir Douglas Mawson, we inadvertently omitted to mention that all three of the excellent photographs we reproduced were the work of that famous photographer-traveller, Captain Frank Hurley, who is the official photographer of the expedition. There should also have been added the words—"Copyright reserved throughout the world. Reproduction in whole or in part forbidden."



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‘OVALTINE’



MARINE CARAVANNING.—LII.

BY COMMANDER G. C. E. HAMPDEN.

NEWSPAPER articles may or may not mould public opinion, but they will never prove to the Englishman that high speed in a sea-going motor-cruiser is a seaman-like proposition for all-round use in these waters. Many advocates of the Express Cruiser have arisen lately. Some have more knowledge of an office than of the sea, but they push the claims of this class of boat with an enthusiasm that I think must have been created by its popularity in the sheltered waters of America. They ignore the different conditions found on this side, and appear ignorant of the fact that every country designs its boats to suit the local requirements. There is always that unalterable factor to consider—the average state of the sea and weather, the condition of which varies in each country. Now, hull dimensions and speed cannot be separated. It is unwise, for example, to give a vessel a speed which, by reason of her size, she can only attain under ideal weather conditions. It is important, therefore, for owners to consider carefully what speed is most suitable for their local conditions after they have decided on the size of their new boats. As usual, history and past experience provide a useful guide, and in this country we have plenty of both, so there is no need to look elsewhere. Starting with the record-breaking Atlantic liners, thirty knots appears to be the maximum speed at which they can be driven without undue discomfort amongst those on board. In the case of torpedo-boat-destroyers this figure becomes forty knots, and all comfort vanishes. Even with the increased tonnage that has been given to these ships recently, it is not always

possible to drive them at this speed, so it may be considered as the limit of their hulls. At the other extreme there are the cargo tramps that form approximately eighty per cent. of the British Mercantile Marine. Previous to the war, the majority of these were eight-knot vessels, and with this speed they navigated the globe in safety; many are built now having twelve knots speed, but owners are not unanimous over its wisdom. Trawlers and coastal

everyone likes to have a little speed "up their sleeve," but, even then, ten knots will meet most requirements, and is the speed that most yacht-designers favour for sea-going motor-cruisers between fifty and sixty feet long. For smaller boats, however, seven to nine knots should be ample, for it requires only a very small increase of speed in a slight sea to create discomfort in them. It all boils down, therefore, in the case of motor-cruisers, to the question: What is the highest all-round

cruising speed that can be maintained under average summer weather conditions around these coasts? The speed of similar craft in other countries and the opinions of land motorists who have taken to the water should be ignored when framing the answer to this question. The important points to consider are comfort and silence under all conditions in a vessel of this kind. If these are not attained (and they can be) one of the main arguments in favour of deserting the bustle, noise, and danger of the roads is lost.

There is much to be said for even the six-knot boat (nearly 7-m.p.h.), for it is possible to do a great deal with her providing a careful study is made of the tides. They are not so difficult to understand as they appear to be, and, if made to help instead of hinder a boat, will allow her to exceed her proper speed considerably, and save a large amount of fuel also. Though the tides round these coasts are complex, there are several

books sold by such firms as Captain O. M. Watts, 123, Minories, London, which show in a clearly illustrated manner their direction and force at any given time and place. It should be remembered that the above remarks on speed apply only to the displacement type of boat, and not in any way to the fast skimming classes, which have their own uses and to which I intend to devote an article later.



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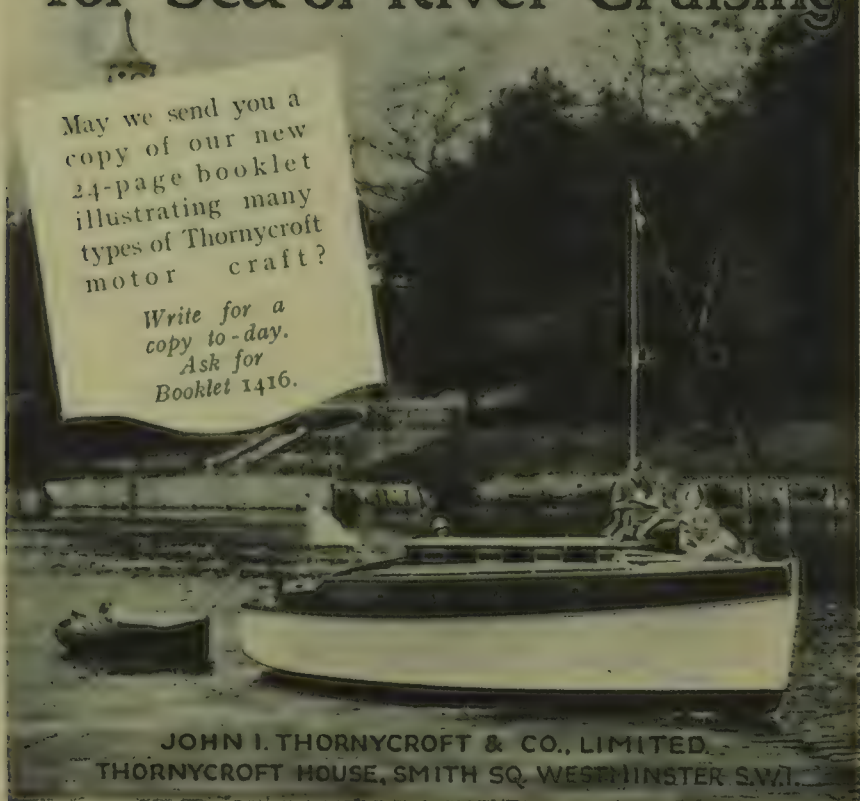
Owing to the large orders on hand for yachts and motor-cruisers, the yard of Messrs. James A. Silver, Ltd., at Rosneath, Dumbartonshire, is now being considerably extended. Messrs. Silver are the designers and builders of the well-known "Brown Owl" class of motor-cruiser.

trading vessels are all eight to ten knot craft, whilst even the modern millionaire's yacht of 800 to 1000 tons seldom has a speed exceeding fifteen knots. Experience has proved that these speeds are best in craft that are considerably larger than a motor-cruiser, so it appears that to give one of the latter even twelve knots is on the high side, unless she is for use in calm waters only. It is sound practice, and

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M.B.

THE WORLD OF THE THEATRE.

(Continued from Page 580.)

funereal tones, with slow deliberation, with long pauses, with halting of words. The comedy was entirely eclipsed on the stage; it was as if a pall of woe hung over it. Again, why do actors in minor parts often force a type instead of drawing a character? They do not seem real; they seem to put it on (manner and voice as well as clothes). They are always acting, nay, performing; nobody seems to tell them to be natural—that we Russians are easy-going, that we indulge in lingering *laissez-aller* (which has led ultimately to catastrophes). And why must discontented women always behave like Magdalens, like human weeping willows? They seem to mistake phlegm for submissiveness to fate. Only now and again a line leads to laughter, and yet there is plenty of it in this comedy—and irony too. Do you remember what the Moscow Art Theatre Company—and that was only the second edition—made of these people and interiors? A little tired of life—*lebensmüde*, as the Germans call it so well—but with an undercurrent of placidness and of the philosophy, 'I can't alter things, so let them pass by, and I will paddle in the murky stream as best I can.' And then, suddenly, a streak of humour as unexpected as a sun-ray breaking through the clouds. It is not the material you have which is at fault; it is the handling of it. When I come away from an English Tchegov (or a Tolstoy performance) I feel heavy-hearted and depressed. When I have seen my own folk at work, I part with a grin—how he (Tchegov) knew us, how cruel he was, not exactly to be kind, but to be true! Only a Russian should produce Russian plays, and even then he should not have lived too long in London—your somewhat ponderous views of life (excuse my saying this!) are apt to become infectious. More go, more *laissez-aller*, more 'vim'—as the Americans say—are wanted in your productions of Russian plays. Perhaps the translators, too—excellent as they are—want a little galvanising for stage purposes. Your Anglo-Russians orate too much. All this 'without prejudice,' concluded our Russian visitor.

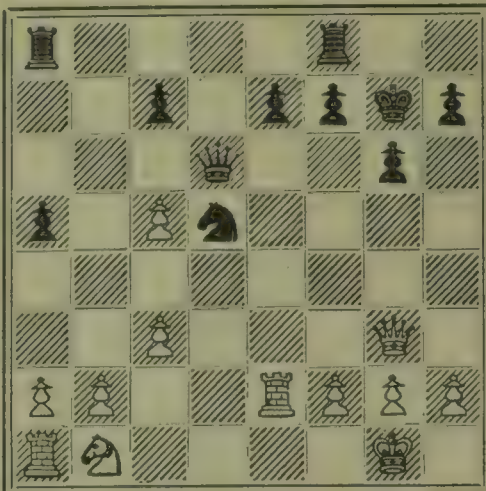
CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresh House, 346, Strand, W.C.2.

SOLVERS' LIST.

The Chess Editor regrets that this is unavoidably held over till next week.

GAME PROBLEM No. XXXII.
BLACK (11 pieces).

WHITE (12 pieces).

[In Forsyth Notation: r4r2; 2p1ppkp; 3q2pr; prPs4; 8; 2P3Qr; PP2RPPP; Rkt4Kt.]

In the above game between two of the prize-winners at Budapest, it was Black's move, and he lost by 18. QxP; 19. KtQ2, KtB3; 20. QRK1, PK3; 21. QR4, QRQ1?; 22. QxKtch; resigns. But he had an alternative at his 18th move which would have secured him a winning advantage (not a mate). What was it?

SOLUTION OF GAME PROBLEM No. XXX.

[r1bqrk1; pp2b1p; 2s1p1p; 3p2s1; 2P2P1P; 1P1BP3; PB1S2P1; R2QK2R: Black to move.]

Black here made the worst move possible, and readers were asked to find it. The move actually made was 1. — KtR4, threatening 2. KtKt6. Though this looks plausible, it allows the reply: 1. — KtR4; 2. QxKt1, BxKt (if PxQ; 3. BxP mate!); 3. QxRPch, KxQ; 4. PxB dis. ch, KKt1; 5. RR8 mate. The Chess Editor knew the mating position, which occurred in a game many years ago, and he had played PKB4 to invite the fatal move.

POSITION-PLAY IN THE CHAMPIONSHIP.

Most of the earlier games turned on some tactical trick in the opening, turned later in the game into preponderance of position or material, but in the eighth game, which we give below, the struggle was one of high strategy from the outset. The champion allowed Bogoljubow unchallenged possession of the centre, leaving the challenger to "defend his initiative." In the struggle to open effective lines for bishops and rooks White was outmanoeuvred, and his advanced pawn formation, which might have been employed successfully in a tactical offensive against an opponent castled on the King's side, proved a weakness when Black removed the objective by castling on the Q side. The final collapse is almost startling with its ten remorseless, logical, and unanswerable moves.

(Queen's Gambit Declined.)

WHITE (Bogoljubow.)	BLACK (Alekhin.)	WHITE (Bogoljubow.)	BLACK (Alekhin.)
1. PQ4	KtKB3	press-reports as Castles (K), throws	
2. PQB4	PQKt3	Bogoljubow's plans all awry.	
3. KtQB3	BKt2	18. QRK1	KKt1
4. PB3	PQ4	To clear B1 for the QB.	
5. PxP	Kt x P	19. PB5	PK4
6. PK4	Kt x Kt	20. PQ5	PB5!
7. P x Kt	PK3	The beginning of the end; the	
8. BKt5ch	KtQ2	Black Bishops now take command.	
White has apparently command		21. BB2	BB4ch
of the board, but there are latent		22. KtB2	PKt3
difficulties in his position; one,		Forcing a vital file for the QR,	
which soon gets him into trouble,		White's KR being obstructed.	
being the development of his Kt.		PB6 is not available.	
9. KtK2	BK2	23. P x P	QRKt1
10. Castles	PQR3	24. BB1	
11. BQ3		Home again, but too late.	
Anticipating K side castling.		24. BB1	BB1
12. BKT2	PQB4	25. QB3	
Still under the K side obsession,		He dare not take the RP.	
White abandons a good line for		25. QB3	
a less effective one.		26. KR1	R x P
12. QB2		27. P x Kt	KtKt6ch!
13. PKB4	KtB3	28. KtR3	P x P dis. ch.
14. KtKt3			B x Kt
Against KtR4, but providing		Threatening BKT5ch, and B x P	
a target on which Alekhin scores		ch. Bogoljubow must, we think,	
an indubitable bull's-eye.		have overlooked this, or he	
14. PKR4!		would have resigned earlier.	
A favourite weapon of the		There is, of course, no valid	
champion's.		answer.	
15. QK2	PR5	29. P x B	R x Pch
16. KtR1	KtR4	30. KKt2	RR7 mate.
17. QKt4	Castles (Q)!!		
This move, misquoted in the		This very decisive victory	
		enabled Alekhin to start the	
		second round. (at Heidelberg)	
		two up with twenty-two to play.	

THE BRITISH CHAMPION TAKES EXERCISE.

Mir Sultan Khan, champion of Great Britain and India, met on Saturday last thirty-three players of assorted nationalities and strengths for the benefit of St. Dunstan's. The "display" took place at Grosvenor House, Park Lane, and at the end of his peregrination the Indian master had won twenty-six games and lost four, the other three being drawn. The new champion has not yet acquired that facility in the openings which is necessary for rapid simultaneous play; but, apart from this, his first appearance as a simultaneous player was an undoubted success.



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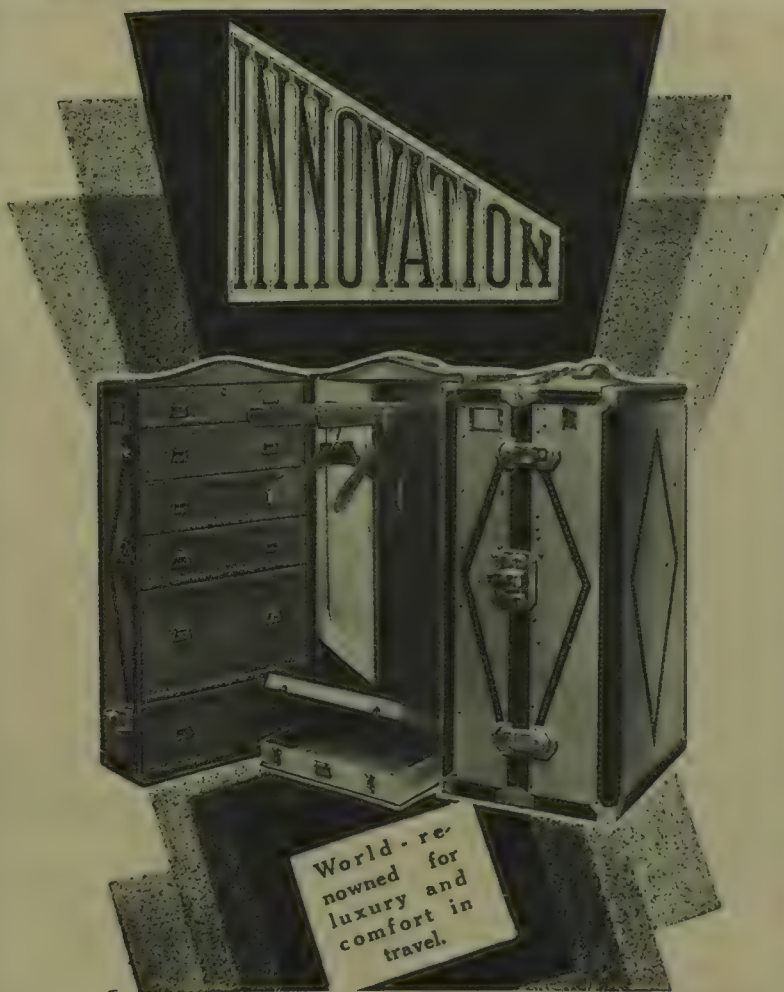
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THE CHRONICLE OF THE CAR.

LEGALISED JOY-RIDING.—THE NEW 20-H.P. FIAT.

IT was a considerable relief to every owner of a car who uses it in London and large towns to have read of the punishments lately inflicted by magistrates on car thieves. The condition of the law as it exists at present is scandalous—and, what is worse, ridiculous. It seems impossible to believe that any measure can have been framed by which a difference is drawn between the thief of one commodity and another. You can steal everything except a motor-car, according to this absurd clause, and when you remove the latter for purposes of your own you are, legally speaking, only borrowing it, and can be punished only for the theft of the petrol you use.

I do not think that the case has arisen as yet, but, presumably, if you fill up a petrol-tank so that the owner is put to no loss in this respect, you are not, in the eyes of the law, guilty of any misdemeanour. The magistrates who administer this absurd law have taken it into their own hands in no uncertain manner, and several of these pests are now engaged in hard labour for their pains. A few months of this admirable plan pursued all over the country will probably wipe out the practice of car-stealing altogether, and it is very much to be hoped that all magistrates will follow the excellent example set during the past few weeks.

New Thief-Proof Devices.

The natural consequence of this outbreak of car-stealing has been a fresh lot of devices by which a car may be fairly well safeguarded, at all events for a time. The chief difficulty of making a car thief-proof is the fact that, if the thief really means to steal, he is usually fairly expert, and, granted that he has watched carefully for his opportunity, can very soon put out of action ignition locks and fuel locks. Theoretically, one of the best ways of protecting a car is to lock the gear-lever in the neutral position. That complies with the regulations that the car must be movable, and makes it impossible to be stolen except by towing. Owing to the big variety of gear-change patterns, I imagine it is not worth the while of any accessory-maker to produce a really good, and therefore expensive, gadget of this kind. It would have to be so fixed that it

could not be tampered with or removed unless the floor-boards were first lifted.

The Duty of the Floor-Boards.

I once had a gear lock which was designed for the ordinary three-speed central ball change, but it was really of very little use, as the thief had only to unscrew a couple of studs to free the lever. What is wanted is something a great deal more efficacious than that, and I dare say in time some ingenious manufacturer will evolve the right thing. A first-class bonnet lock with a unique key will bring about a good deal of delay in the thief's plans, but it must be remembered that access to the engine can be made through the floor-boards, which must be screwed down with so many screws that it makes a long job to raise them. The disadvantage of that is, of course, that the owner has his own work considerably added to.

An Original Suggestion.

A sound suggestion was made to me the other day on this point—that, instead of using screws for holding down floor-boards, a flat hinged bar, like the old-fashioned shutter-bars, should be laid across them, firmly attached to the dash at one end and to another spot at the other. A stout padlock at either end should make things safe. Rude and rough methods can, of course, be adopted to make a car unstealable, such as taking the carburettor-float out or some vital part of the ignition equipment, and, when one is parking one's car in a place notorious for disappearances, it is well worth while going to this trouble. It is neither elegant nor convenient, but in ninety-nine cases out of a hundred it should be effective. The hundredth case would be that of a really trained super-thief who carries a series of spares of that kind on his professional rounds.

The 20-70-h.p. Fiat.

The new 20-70-h.p. Fiat is remarkably cheap, costing only £525 for the coach-built saloon. I doubt if there has ever been offered a car of this kind on the European market at this price. It is of 25 rated h.p., the six-cylinder engine having a bore and stroke of 82 by 118, which means a capacity of 3½ litres. It has a four-speed gear-box of a comparatively high ratio; it has a high cruising speed and a

very marked degree of flexibility. It is true that one has the right to expect a good deal from a six-cylinder engine of this size, and it is also true that up till now few people can have expected it at the price. It is really an entirely new type of car. There is not much of interest to say about its general design, which follows accepted methods. Side-by-side valves are used, cooling is by pump, and ignition is by battery and distributor with automatic advance and auxiliary hand control. The gear-change is centrally controlled, the ratios being: top speed, 4.36 to 1; third, 5.73 to 1; second, 9 to 1; and first, 14.5 to 1. The wheel-base is 9 ft. 10 in.; the track 4 ft. 7 1/8 in.; the overall length 13 ft. 2½ in.; and the weight of the chassis just under one ton.

Flexibility and Acceleration.

As I said just now, one of the best characteristics of a car is its flexibility. It is almost American in that respect (it is distinctly American in appearance), and with that fairly high gear third speed you have at your disposal a quite impressive performance in traffic. I should not call the engine especially powerful for its size, but it does its work thoroughly and smoothly. It is said to have a maximum speed of something like 75 m.p.h. As the car was brand-new I had the consideration not to drive it at more than sixty, so I cannot verify this claim. I should imagine, however, from the way in which it accelerated from fifty to sixty, that, when it is properly running, 75 m.p.h. might be expected in the hands of a good driver. It runs particularly smoothly at about 45 m.p.h., and it is very easy to maintain a high average without trying—which is one of the most important characteristics of a good car to-day. It is comfortable to drive in other respects, the steering being light and steady, and the springing flexible. The four-wheel brake set is unusually powerful, but the side brake is obviously only meant to be used for holding the car at a standstill. This is a pity.

The bodywork is distinctly comfortable, and there is plenty of room for five people. A point I appreciated was the fact that all six windows can be opened—a rather rare circumstance. Wire-wheels, chromium plating, and a sun-glare guard are standard fittings in addition to the usual equipment. It is a good-looking car with excellent lines.

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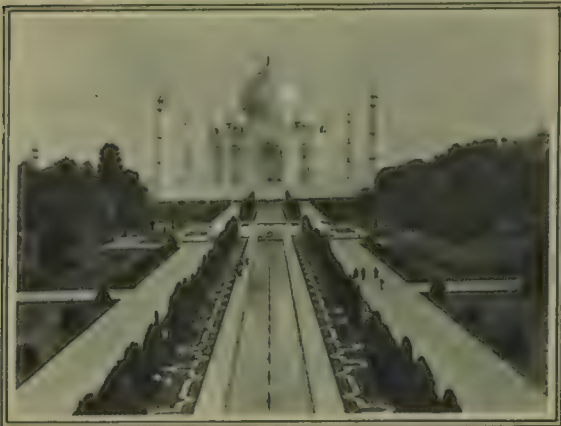
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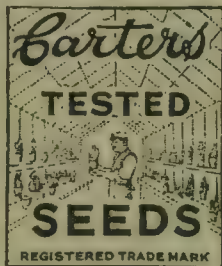
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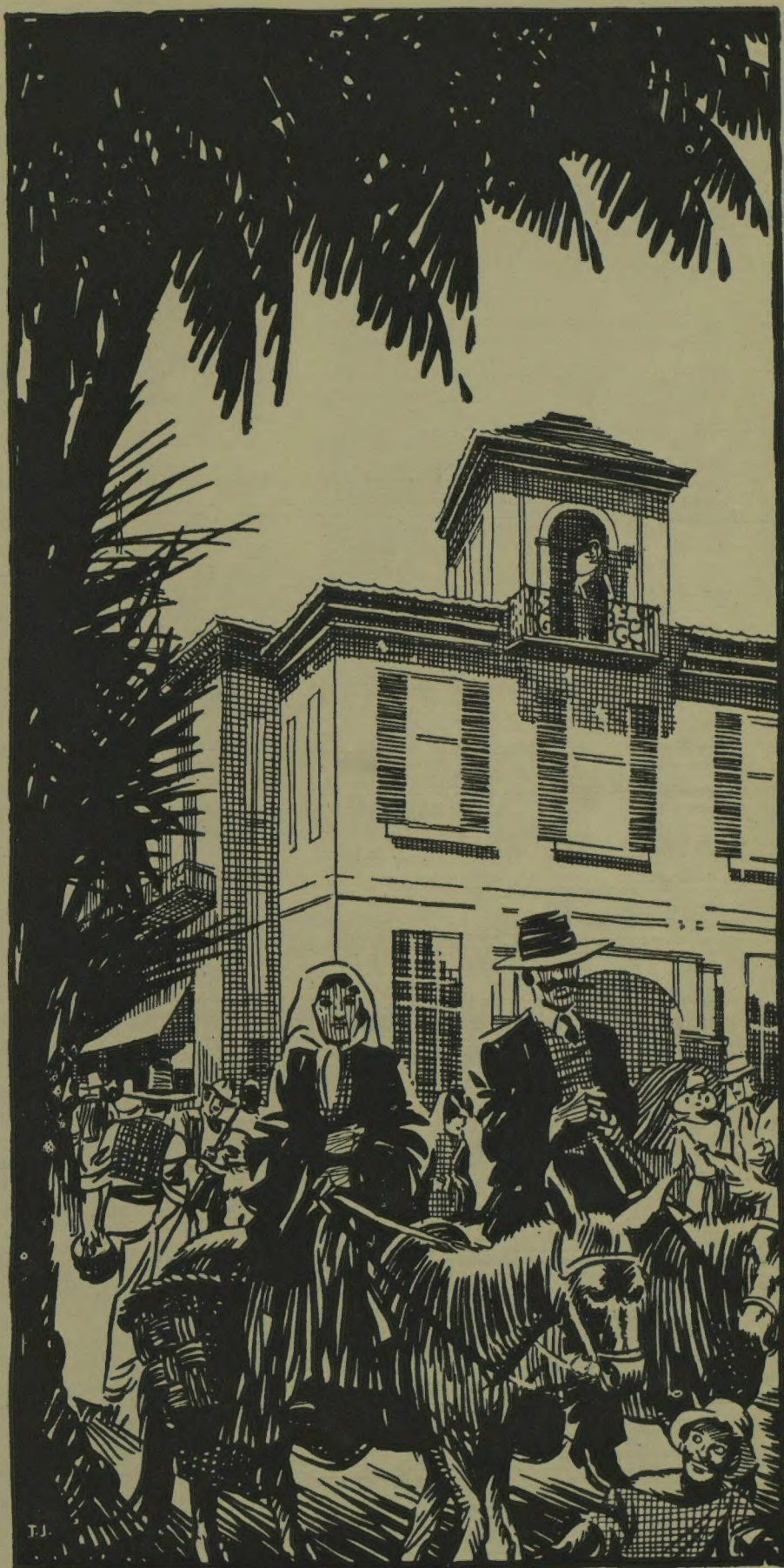
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THE COMING SEASON IN EGYPT AND THE SUDAN.

IN about a month from now the season in Egypt will begin anew, and thousands to whom the approach of winter appears as rather a formidable spectre will make this sunny land their temporary



"THE EAST IN ALL ITS FASCINATION" WITHIN EASY REACH OF VISITORS TO EGYPT AND THE SUDAN: A GLIMPSE OF NATIVE LIFE—A TRIBAL GATHERING ON THE RIVER SOBAT.

home. As a winter resort Egypt is unique. To a climate of rare perfection is added the strangely opposed attractions of an ancient past and the happiest amenities of our own century. Here, for example, on the banks of the river which has cradled the age-old history of Egypt, you may dine and dance in an hotel with all the gilded elegance of the West. There are hotels in Egypt, such as those under the control of the Upper Egypt Hotels Company—the

Winter Palace, Luxor Hotel, and Karnak, at Luxor; and the Cataract, Grand, and Savoy, at Assouan—which are not a whit behind the finest establishments of London or Paris.

In Cairo a brilliant season takes the form of a ceaseless round of gala nights at the Opera, balls at one or other of its gay hotels, and racing and polo at Heliopolis and Gezireh. Yet, despite all this, the East in all its fascination lies but a stone's-throw from your hotel. One day, though, you will leave Cairo in obedience to the river's call and probe the secrets of its reaches with the help of a tourist steamer or the Egyptian State Railways. There is, of course, only one river in Egypt, and there is no holiday so pleasant or so fruitful as that spent in making the Nile voyage. Famous companies, such as Cook's or the Anglo-American Nile Company, operate fleets of miniature liners between Cairo and Assouan, and southwards on the Second Cataract service from Assouan (Shellal) to Wady Halfa.

In these days the Sudan, linked as it is with Cairo by the railways and steamers of the Sudan Government, has become a regular feature of the Egyptian holiday. From Cairo the journey is a simple one. You can, if you wish, travel straight through by train to Assouan (Shellal) without a change of carriage, for the train runs on to the quay beside the mail steamer. The river section of the route, which brings you in forty hours or so to Wady Halfa, affords the opportunity of a visit to the famous rock-hewn temples of Abu Simbel. The train *de luxe*, elaborately complete with restaurant and sleeping-cars, is a striking example of the astonishing comfort which awaits the traveller in Africa. By it Khartoum is reached in 25 hours, while the entire journey from Cairo only occupies 3½ days. In the Sudan the heat is never so intense as to be troublesome, and here, at least, you are given a sense of living in the "African blue." Khartoum, the capital, is a clean, bright city, with a cheerful social existence and hotel accommodation which exceeds one's prearranged expectations.

High among the qualities which have assured the popularity of Egypt and the Sudan is their ready

accessibility. By the overland route to Trieste, and thence to Alexandria by the mail steamers of the Lloyd-Triestino Line, the journey takes no longer than 5½ days. To hardened travellers these steamers, the *Helouan* and *Wien*, are household words. They have speed, luxury—all that one expects.

There are, of course, other means of approach, such as the "long sea" from England to Alexandria or Port Said, or the overland route from London to Cairo organised by the International Sleeping Car Company via Paris, Trieste, Belgrade, Constantinople, Aleppo, and Haifa, taking, in all, eight days.

In conclusion, let it be said that that enterprising and useful body, the Tourist Development Association of Egypt, has recently opened its office at 60, Regent Street, W.1. They are in a position to supply everything in the form of literature and information, so that the intending traveller to Egypt cannot very well do better than make a visit to them his first step

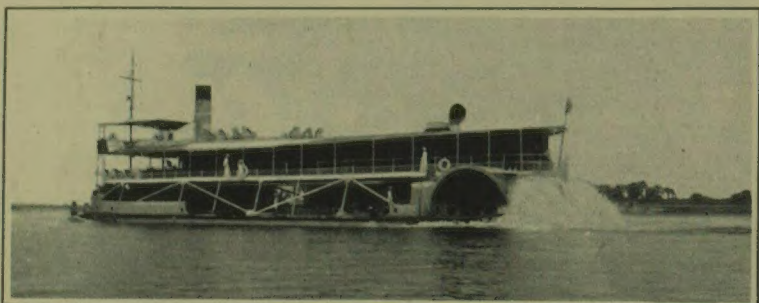


THE SEAT OF GOVERNMENT IN THE SUDAN, NOW "A REGULAR FEATURE OF THE EGYPTIAN HOLIDAY": THE PALACE AT KHARTOUM, "A CLEAN, BRIGHT CITY WITH A CHEERFUL SOCIAL EXISTENCE."

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The Sudan is one of the most easily accessible countries in which Big Game abounds, and its large territory offers a most varied choice of shooting grounds. Private steamers can be chartered at fixed rates, which include catering, servants, transport animals, forage and attendants, bearers, skimmers, and camp equipment.

Excursions can also be arranged in conjunction with the Game Warden, Khartoum, for those wishing to shoot in the Blue Nile, Kordofan or Dongola Districts. Full particulars obtainable from

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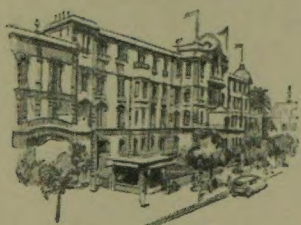
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A new hotel is shortly being opened in FAYOUM PROVINCE, which is one of the most picturesque parts of Egypt. Also a Shooting Pavilion on the shores of LAKE KAROUN. This is a salt lake in the neighbourhood of FAYOUM, and offers excellent facilities for shooting and fishing. Ideal for sportsmen.

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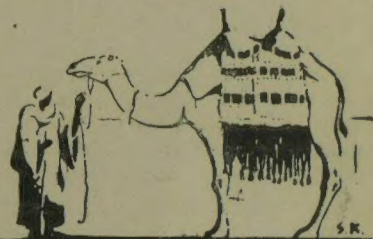


MENA HOUSE HOTEL (PYRAMIDS), CAIRO

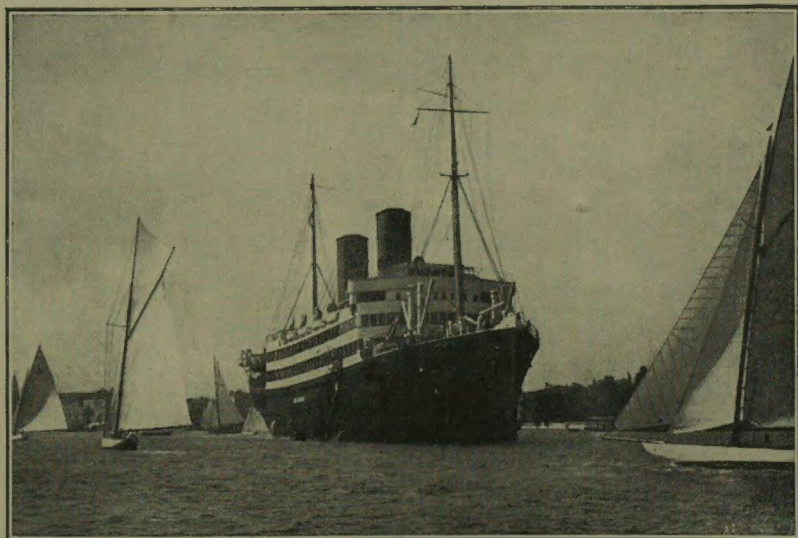
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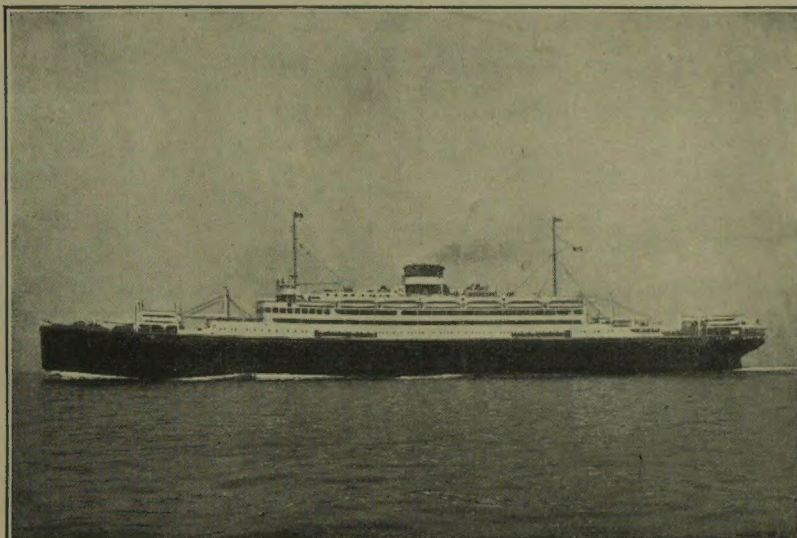
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MISCELLANEOUS.

FROM time to time during the last year or two, our readers will remember, we have given a number of double-page pictures in colour illustrating South African landscape, social life, and travel. These pictures are now obtainable in the form of a highly attractive album, entitled "South Africa—the Land of Sunshine and Blue Skies": a selection of sixteen coloured plates, reproduced by courtesy of the Director, South African Railways Publicity and Travel Bureau, South Africa House, London, and the proprietors of *The Illustrated London News* and *The Sketch*. (Published by A. V. N. Jones and Co., Ltd., 64, Fore Street, London, E.C.2. Price, 10s.; postage extra.) We feel sure it will be generally agreed that the work of the artists and photographers deserves the highest praise, and combines to make a most fascinating pictorial souvenir of the Dominion. Thirteen of the plates are from original paintings by C. E. Turner, who has happily caught the spirit and colour of a beautiful country. His subjects include the landing of Van Riebeeck at the Cape in 1652; the tomb of Rhodes in the Matopo Hills; the Grand Marine Drive at the Cape; Turfontein Racecourse,

in the vicinity of Johannesburg; boating on the Zambesi; surf-riding at Muizenberg; a picnic on the Buffalo River; New Year's Day bathing in a private swimming-bath; flower-sellers at Cape Town; and yachting in Table Bay. Another painting, by W. R. S. Stott, shows an assemblage of Zulus watching the antics of a witch-doctor. The two remaining plates are from excellent coloured photographs—one (by Alan Yates) of the Union Buildings at Pretoria; the other (by William Davis) of the Victoria Falls. Undoubtedly this delightful set of pictures will induce a desire to visit so alluring a country and will suggest new places for wintering abroad. All requisite information can be obtained from the Publicity and Travel Bureau, South Africa House, in Trafalgar Square.

Everyone interested in the art of the camera—and who is not?—will find a feast of good things in "The Year's Photography," the annual publication of the Royal Photographic Society, published from its galleries at 35, Russell Square, at the price of half-a-crown. It contains a frontispiece in colour from Vermeer's picture "A Lady at the Virginals," in the King's collection at Windsor, and ninety beautiful reproductions of outstanding photographs

in the Society's current exhibition. The examples chosen reveal, in every class of work, the high standard of quality to which the fine art of photography has attained. The pictorial attractions of the book are supplemented by several interesting articles. Mr. F. C. Tilney, F.R.P.S., contributes a critical appreciation of all the photographs reproduced, laying special stress on the excellence of the portraiture. The President of the Society, Mr. J. Dudley Johnston, Hon. F.R.P.S., writes on lantern slides, and Mr. Oliver G. Pike, F.R.P.S., on natural history photography.

Metallurgical research has gone yet a step further in this country in producing a new metal called "Viceroy Gold," which combines the wearing qualities and appearance of real gold. The go-ahead firm of Carreras, Ltd., now offer to smokers of their "Black Cat" Cigarettes a beautifully made cigarette case of this metal for 125 coupons—a remarkable offer. They offer also an excellent range of toilet articles in "Viceroy Gold." Each article is treated separately and produced in the same fashion as a goldsmith would produce in real gold, and, if cleaned in the same manner as gold and silver, it will keep its appearance indefinitely.

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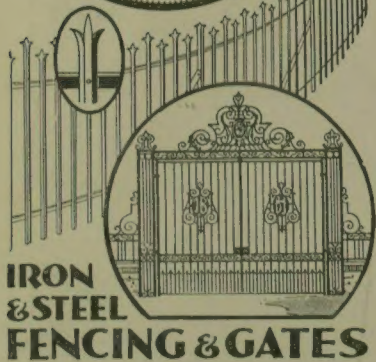
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